IN THIS ISSUE: **COMMANDEERING MUSIC FOR THE VIOLIN... By Arthur Hartmann**

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Succeeds Giulio Gatti-Casazza as General Manager of the Metropolitan Opera Association

Sincerely
Rosa Ponselle

ROSA PONSELLE
will be guest artist on the Ford radio program, March 17. Miss Ponselle will sing the Casta Diva from Norma, the Miserere from Il Trovatore and a group of songs by Ernest Charles, Ettore Panizza and Bizet.

STUDIO PIAZ

LAWRENCE TIBBETT
sang Elinor Remick Warren's recently issued song Sweetgrass Range on his coast-to-coast broadcast of February 26, introducing the number to radio audiences. (Photo by Piaz, Paris.)

CLAUDIA MUZIO
is now singing in opera in Rome under Tullio Serafin. She has been heard in Otello, Traviata and Norma. During her second season, within the year, in Buenos Aires—previous to the Rome engagement—Mme. Muzio appeared in nine performances of the new opera, Cecilia, also singing it in Montevideo.

GIOVANNI MARTINELLI,
tenor of the Metropolitan Opera, will be featured in Il Trovatore on the Chase and Sanborn Opera Guild broadcast (WEAF), March 17.

ROSA TENTONI,
soprano, was presented in the title rôle of Gluck's Iphigenie en Aulide by the Philadelphia Orchestra and Opera Association in Philadelphia on February 22. Miss Tentoni is a singer from the New York studio of Enrico Rosati. (Photo by Harold Stein.)

JOSÉ ITURBI
about to leave Atlanta friends for New York after a concert at Macon, Ga.

GRACE MOORE
has been awarded the fellowship gold medal for this year by the Society of Arts and Sciences for "distinctive service in the arts, especially for conspicuous achievement in raising the standard of cinema entertainment" through Miss Moore's recent picture, One Night of Love. Only one other woman has been the recipient of this society's medal. Eva le Gallianne was so honored for her achievement in the field of drama. (Photo by Carlo Edwards.)

GERTRUD HRDLICZKA,
of Vienna, conducted a symphony orchestra at Town Hall, New York, on March 12. (Photo by Renato Toppo.)

CHARLES STRATTON,
tenor, who appeared in a concert in Newark, N. J., on February 28, is engaged to sing in Selinsgrove, Pa., at Susquehanna University on April 7.

MARIE POWERS,
mezzo-soprano, recently appeared with Titta Ruffo in a concert at the Casino Municipal in Cannes. Miss Powers has been soloist with the Oratorio Society of New York at Carnegie Hall; with the New York Philharmonic Orchestra at the Lewisohn Stadium; and at the Worcester, Mass., and Westchester, N. Y., Music Festivals. She has broadcast over the NBC chains. (Photo by Apeda.)

BRUCE SIMONDS,
pianist, appeared jointly with the Budapest String Quartet in a concert in Buffalo, N. Y., on March 11, the quartet's fifth successive appearance in that city. Mr. Simonds will fulfill an engagement with the Tuesday Morning Music Club in Springfield, Mass., on March 19; March 15, he and Rosalind Simonds appeared in a two-piano concert in Providence, R. I., and on March 26 he is to play in Hartford, Conn., and on May 1 at Vassar College.

(See Inside Back Cover for Additional News Pictures)

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Witherspoon, New Manager of Metropolitan, Outlines Plans

Fourteen Weeks' Season Next Winter to Be Followed by Supplementary Series at Popular Prices, Giving Opportunity to American Artists—Ziegler and Johnson Named as Assistants—Juilliard to Contribute $150,000 Provided Subscription List Grows Ten Per Cent—Perry, Erskine and Hutcheson to Join Board

Following the acceptance by the Metropolitan Opera board of directors "in principle" of the conditions under which the Juilliard Musical Foundation would help to support the opera season next year, it was announced on March 7 that Herbert Witherspoon had been appointed to succeed Giulio Gatti-Casazza as general manager, with Edward Ziegler continuing in his present post as assistant manager in charge of business administration, while Edward Johnson, tenor of the company, was also named to share as assistant manager in the directorial triumvirate. At the same time that it confirmed these developments forecast in the last issue of the Musical Courier, the board announced that a supplementary spring opera season at popular prices would be given next year by a new corporation representative of the Metropolitan Opera Association and the Juilliard Foundation. The board agreed to the three conditions imposed by the foundation, in return for its contribution of $150,000 to the next season, namely, that an additional sum of $100,000 should be raised by the management, that subscriptions for next winter should be increased at least ten per cent. and that it should secure "the cooperation of the personnel of the Metropolitan in effecting a reduction of expenses to a point where a balanced budget might be achieved."

It was subsequently announced that three new members of the Metropolitan board of directors would be chosen: John M. Perry, a trustee of the Juilliard Foundation; John Erskine, president, and Ernest Hutcheson, dean of the Juilliard School of Music.

Mr. Witherspoon, in an interview issued soon after his appointment, pledged himself to carry out a program to "bring the opera up to date as real theatrical entertainment," with "more attention to the art of acting and *mise-en-scène*" and also "new ideas in scenery, when and where possible." He announced that a season of fourteen weeks, opening before the holidays, had been definitely decided upon, and that this would be followed "in the late spring by a supplementary season of indeterminate length" expected "to give opportunity to American singers and to serve the double purpose of providing excellent moderate-priced opera and developing new talent."

In an informal talk in which he discussed various details of operatic production, Mr. Witherspoon said: "I am not going into this post with the idea of tearing everything to pieces. I regard my job as a public trust and my cause that of American music. Why shouldn't we take that attitude? All the other nations do."

New Manager's Statement

His statement issued to the press was as follows:

"In accepting the appointment as general manager of the Metropolitan Opera Association, I am appreciative of the great honor conferred upon me. But I am even more conscious of the great responsibility which this position places upon me.

"Great tasks carry with them great obligations, and no one should approach such a task as that of general manager of the Metropolitan unless he appreciates to the full that for which the Metropolitan stands.

"Therefore, I take this new position with full recognition of the fact that I am accepting a public trust, that such a cause is bigger than any man, that my whole self must be given in an endeavor to keep up the standards of the Metropolitan, to improve them wherever possible, and in short to serve the cause of art, and through that art the public, with utmost devotion.

"I am not ready to give out at the present moment a complete plan for the future, but I would like to say a few words about some important features of our plans. We have decided upon a season of at least fourteen weeks opening before the holidays. The winter season will be followed in the late spring by a supplementary season of indeterminate length.

"While preserving in every way the high standards of the Metropolitan, we plan to bring opera up to date as a real theatrical entertainment. There is no reason why opera should not give us all that the theatre gives, and in addition, all that music gives.

"This means more attention to the art of acting and *mise-en-scène*, so that we will have less calesthenics and more plastic expression. It also necessitates new ideas in scenery, when and where possible.

"We do not expect to accomplish all that we have in mind in one season, especially in such times as these, when economy must rule most of our intentions. But, nevertheless, we expect to make a beginning that will bring vitality nad interest into each and every performance through enthusiasm that must always be the germ of theatrical endeavor.

"We expect to retain as many of the favorite singers as possible, but some changes are inevitable as there is no progress without change.

(*Continued on page* 10)

Brahms Record Discovered

Berlin.—Fritz Bosc, director of musical research in Berlin, recently discovered in a private collection, a recording of a Hungarian dance by Brahms, played and enregistered by the composer in 1889. The record is, of course, the primitive cylinder kind, and was made under Edison's directing in Vienna. Thanks to present-day technic, the record can and is to be reproduced on modern discs.

Early Mozart Opera Is Restored in Munich

La Finta Giardiniera, Scintillating Score of Nineteen-Year-Old Genius, Delectably Produced 160 Years After Première in Same City

By Dr. WILHELM ZENTNER

Munich.—The 160th anniversary of the first representation in Munich (January 13, 1775) of La Finta Giardiniera, an *opera buffa* which Mozart wrote at the age of nineteen, has been celebrated in a performance of that work at the Residence Theatre, by the Bavarian National Opera. The new adaptation of the rippling score is by Siegfried Anheisser. As the recitatives of the first act had been lost in the course of years, Anheisser achieved his work of reconstruction by using those of Anfossi, an older contemporary of Mozart who had also put La Finta Giardiniera to music. The dramatic action though following the general lines of the original, had to be "bucked up" so to speak, though it is still weak in spots.

Sparkling Early Mozart

Mozart's delicious music, however, Anheisser conserved intact. Not so much as a single note of the original score was changed or in any way tampered with. The lyrical charm of the sentimental airs, the almost tragic ardor of the impassioned numbers, and the contagious gayety of the humorous ones, proved utterly enchanting. For formal clarity, the finale of the first act is an absolute masterpiece. That of the second act is not so rich scenically, but bristles with delightful modulations and instrumentation. In fact, the score is a cascade of musical ideas and in every way prophetic of the superlative, never-to-be-equalled Mozart of a few years later.

An Accomplished Cast

La Finta Giardiniera was staged by Karl Seydel, settings by Leo Pasetti, Karl Fischer conducting. The cast consisted of such master singers as Anny van Kruswyk, Felicie Hüni-Mihacsek, Cäcilie Reich, Martha Schellenberg, Fritz Kraus, Karl Seydel and Theo Reuter—which is all that need be said of the high quality of the performance.

London Fails to Commemorate Its Former Tone Hero, Handel

Present Generation Has Other Tastes—Beecham and Coates Conduct—Woman's Orchestra and Quartet Appeal—Cortot Gives Cold Shoulder to Debussy

By CÉSAR SAERCHINGER

London.—One would have thought that London, of all places, would celebrate in a big way the 250th birthday of Handel, which took place last week. For here, after all, the great man passed forty-seven of his seventy-four years. Here was the city of his choice and the land of his adoption. Here, as "Mr. Handel of Brook Street," he did most of his life's work, produced his operas, invented that most English of all musical forms, the oratorio, became a national figure, made musical and gastronomic history, and had a temperamental way with prima donnas that started a tradition honored by conductors down to Sir Thomas Beecham.

But London—except for ponderous articles in the Times and one or two lesser contemporaries—all but forgot its one-time hero on his great day, and complacently read glowing accounts of celebrations in Germany (where, it is true, an English professor, E. J. Dent, participated in the speechmaking), forgetting the eminently English virtues (see Grove) which in the minds of competent Englishmen set Handel far above the mere foreigner, however celebrated.

Nothing is better calculated than this virtual neglect to demonstrate the changed spirit and taste of our time. In Queen Victoria's spacious days—and even in Edwardian times—the Crystal Palace (now devoted to television) would have rung with a Messiah issuing from umpteen thousand throats, possibly with the assistance of the massed bands of His Majesty's Guards. Every choral society in the country would have done its bit, every church and school. But today's England likes another kind of music better. Handel's intrusion is made responsible for the "decadence" of British music in the nineteenth century, and his Englishness is being forgotten in the exaltation of Byrd, Bull and the exhumed lesser masters of Tudor times. Which is all very well when a nation is trying to rediscover its native voice, and yet—what an opportunity has been lost for giving glamor and interest to a lagging season. What memories to be conjured up by a restoration of a Handel opera in the Haymarket; by the playing of *concerti grossi* in old palaces, of anthems in churches built by Christopher Wren.

Rare Handel

The B.B.C., of all local musical institutions, alone remembered the old fuzzy-wig by doing first his serenata, Acis and Galatea, and then his only ballet, Terpsichore—both in the nature of rarities more likely to appeal to the Brighter Generation than the staid Handelians of yore. For Acis, Handel's original version of 1732 was used in preference to Mozart's re-orchestration, for the sake of historic veracity, and with sometimes quaint effect. Adrian Boult conducted (in place of Beecham); Heddle Nash and Isobel Baillie sang the title parts; John Kentish was Damon; William Parsons Polyphemus and the B.B.C. Chorus made properly sonorous and all-too decorous nymphs and shepherds. A large audience in Queens Hall and a nationwide radio public enjoyed the experience.

(*Continued on page* 30)

Rabelaisian Drama and Salade Premiered by Paris Operas

Successful Débuts of Works by Mariotte and Milhaud—Wealth of Orchestral and Record Concerts—Pasquier Trio Acclaimed—French Mozart Rediscovered

By IRVING SCHWERKÉ

Paris.—The Opéra-Comique has created Gargantua; the Opéra has added Salade to its repertoire. Both ventures won what is known as public success.

Gargantua, Rabelaisian scenes in three acts, libretto by MM. Armory and Mariotte, musical score by Antoine Mariotte, finally appeared. "Finally," because the composer wrote the work in the early part of the century and then had to wait over fifteen years before he found a theatre director who would undertake to mount it. Mariotte, who was born in Avignon, December 22, 1875, has had a career as a naval officer, and is the author of such operas as Salomé (created in 1908) and Esther (created in 1925).

Those who attended, or will attend, this production in the hope of witnessing a spectacle along what people generally consider Rabelaisian lines, met with disappointment. The naughtinesses of Rabelais have shocked many a generation, the chaste and sedate refinements of M. Mariotte's Gargantua can only delight the moral sensibilities of this one. Coarse and boisterous satire and all the other Rabelaisian stock in trade, have been carefully side-stepped, and Gargantua, as presented by the Opéra-Comique, is only an operatic tenor making futile efforts to be funny.

Peck's Behaved Much Worse

Generally speaking, the authors sought the material for their "bad boy" in Rabelais' first book Gargantua, from which they extracted and condensed the principal episodes, at the same time they added two or three more from Rabelais' second book, Pantagruel. In order to effect a liaison between the scenes, they added and developed a feminine rôle, Magdeleine, who is in turn Grandgousier's servant, Gargantua's nurse, and mistress of an inn. All this background of fantastic juvenility is compressed into three acts, acts neatly planned and constructed but which seemed devoid of the fulness of Rabelais' humor, the bite of his satire, and the sparkle of his wit.

The Score

M. Mariotte's score is utterly delightful, and one regretted that such sprightly music accompanied so much laborious stage action. Mariotte is a musician. He knows his notes. The score is rhythmic, clear, the orchestration sounds natural and spontaneous, there is vocal line, and last, but not least, excellent writing for the chorus. Mariotte has a supple pen, a fine sense of construction and feeling for atmosphere. Among the more successful "numbers" of the opera are Drink-

(*Continued on page* 31)

Muratore Weds

Biot, France.—Lucien Muratore, one time tenor of the Paris and Chicago Operas, and honorary Mayor of Biot (Southern France), has married the Russian princess and singer, Nina Nizerdaja. Muratore was formerly the husband of Lina Cavalieri. S. J.

COMMANDEERING MUSIC FOR THE VIOLIN

Personal Views on Transcriptions, Their Value, and on What Differentiates Them From Arrangements

By ARTHUR HARTMANN

Editor's Note.—*The Musical Courier asked Arthur Hartmann to write this article on violin transcription, a subject much to the fore in present-day musical activity. He has published a greater number of such works—over 200—than any one else in the violin ranks, and many more are in his portfolio awaiting issuance. It should be added also that the article was received by the Musical Courier several weeks before the daily newspapers published Fritz Kreisler's statements about his authorship of certain compositions long accredited to ancient classical masters.*

THE years of musical "lean" seem to bring readjustments and a different, perhaps a truer evaluation of what we have done or of what has been produced in the years of the "fat." Viewed in retrospect, perhaps the discussion of the amount of production, in fact the overproduction, of "transcriptions" and "arrangements" may now be of interest.

The age-worn arguments as to the ethics of arranging a composition for a different performing medium than its original one, necessarily loom first.

Transcribing has had greater protagonists in the past than any of our living artists who follow the practise today. There are many examples by the immortal Johann Sebastian Bach (1685-1750) impelled doubtlessly by a great admiration for the music of a man whom he perhaps never saw; transcribing, in its truest and finest meaning, almost one dozen of the works of "the red-haired priest" Vivaldi (born in Venice, the latter half of the seventeenth century; he died there in 1743).

Vivaldi in certain works was the equal of Bach. Elsewhere I have, many years ago, written about the famous organ concerto "by Wilhelm Friedemann Bach" which for about one and one-half centuries was accepted as being a work by the son of Johann Sebastian. Actually it is a Concerto grosso (for orchestra) by Vivaldi, which Joh. Sebastian transcribed for the organ and which his profligate son gave to the world as "Concerto for two manuals and two pedals." However, perhaps driven by his conscience, he scrawled in the corner of the manuscript, "In the handwriting of my father."

Art in Transcribing

There is art in transcribing: the finest understanding and appreciation of the personality of the work of another artist; of the subtleties, and above all, the color, of the work to be thus transmuted.

As an illustration, play Eva's entrance, in Die Meistersinger, in the scene where Hans Sachs, at night, has brought his work outdoors, and is engaged in romantic watch. Play this music as written . . . key of A flat . . . and then play it just one-half tone higher. Note how everything has been vulgarized. To me this one scene, short as it is, with its orchestration, stands as the essence of femininity.

However, for an even greater expression of the soul (and the boudoir) of woman, study carefully the second movement of Liszt's Faust Symphony, the one entitled "Gretchen." Could either of these compositions be "transcribed" for the violin? Never! They could be played, or rather, they could be vilified into that abomination which is called "arrangement," but not recreated for another medium. Too, there are certain works of Chopin which no artist, no sensitive man would dare desecrate by attempting to play them with or in any other medium than that for which they were conceived. Again, who would attempt to play L'après-midi d'un Faune as a fiddle piece? Abomination!

There are those who may retaliate by seizing upon the opening I have given them (in illustrating what one-half tone's difference can make in changing the color of a tonality or even in changing the character of the composition) and pointing to my own transcription of Debussy's La fille aux cheveux de lin, the original of which is in G flat, while my transcription is in G major. Shall I too fall in with the irrefutable argument that G is a better key to play in than G flat? I cannot, for my favorite keys (on the fiddle) are A flat, both major and minor, B flat, E flat. Wieniawski and Ernst had a great love for F sharp minor and many "flat" signatures.

One morning, when Debussy played me some of his preludes, fresh from the press, and presented me with a copy, I returned home and at a first glance saw that "La fille" would make a violin piece. As soon as I had transcribed it, I wrote him the news and his witty answer was, "I ask nothing better than to hear the girl with the flaxen hair play the violin, for I do not doubt that she will show a 'talent considerable' . . . ."

Why then do I presume to call my "arrangement," simple as it is, a "transcription"? Had it been an "arrangement" I should certainly have played it right off, on the fiddle, in its original key of G flat. But—and here is where imagination is born—what could I do with the episode where those lovely and mysteriously colorful chords emerge? Merely play their top notes? Too stupid, and not to be thought of. So I introduce the melody of "the girl," so to speak. When I played it to and with Debussy, I was considerably perturbed as to how he would react, and immediately after the introduction of that melody (in the lowest possible harmonics on the violin) he stopped, turned to me, lit a cigarette and smilingly said with that habitual whimsicality of his: *"Ce n'est pas bête ça . . . du tout!"* (That's not so stupid that . . . not at all!) I am proud to add that the very next day he called on me, bringing me a present of the orchestral score of Pelléas et Mélisande, with the inscription *"Pour Arthur Hartmann, en toute amitié, Claude Debussy."*

A Revealment of Method

To show a few details of one's workshop: a mere glance at "La fille" showed that with the aforementioned chords I had struck a snag. Instinctively the idea sprang to help, that here a "counterpoint" (abominable word in this instance) was unavoidable, and in my mind I at once heard Debussy's original melody. Had I kept the tonality of G flat major I yet could have written in that melody, but it would have had a thickness, a certain forced effect. Put in harmonics (because of the signature in flats), I would have been compelled to make all of them "artificial," which means that they would have been one octave higher than those I desired there; as I said before, the lowest obtainable harmonics. As the saying goes, *"Qui s'excuse s'accuse"* but in this case it is offered as an explanation and not as an apology. I have at least twenty, if not fifty, real transcriptions, in which harmonies, melodies and even meters are changed, either through additions, combinations or omissions, all "contributions" of my own and "with malice towards none. . . ."

It is here appropriate to mention that some years ago a colleague of mine told me: "I admire you and I am your friend. But I must tell you frankly that I think you should be jailed for the things you have done in making some of your transcriptions." To which my retort was, "Then Liszt and Bach were the arch-criminals of us all." To me, Liszt's Campanella is greater than Paganini's original. Busoni's Bach Chaconne is a marvelous piece of work from beginning to end, not only despite but because of its many changes and additions. Speaking as one who is known as a copious transcriber, and not seeking personal advertisement (my many years of hard work represent an attempt to add at least something to the violin repertoire) it appears to me that the fiddling brethren are very much like women who follow *la mode:* they wait to see and hear some celebrity perform a new thing and then, judging by the effect of that player's performance, they overwhelm the music dealers with orders, and in a great number of cases, with absolute injustice toward equally good and even better transcriptions awaiting public hearing.

I would furthermore inveigh against all the arrangements of Paganini Caprices with piano accompaniments; and also would protest against even one changed note in the violin part which Kreisler has permitted himself to make in the A minor Caprice by that unique giant, Wieniawski.

There are also many cases of "transcriptions" made by fiddlers, where the piano accompaniment was done by some one else. This proves not only inability to do artistic work (such as real transcribing means) but even to do job-work . . . . arranging.

It seems inconceivable how anyone could attempt to recreate for his chosen instrument, without a conception *in toto,* any more than a composer could be unaware, subconsciously, as to whether he hears, or feels, his musical ideas in D flat or D natural, or whether just one note in a chord will be a cello pizzicato or that precise note given to the harp. Or, yes, even as a "pizz." on the tympani (same register as the cello), as for instance in Tschaikowsky's fourth symphony.

There are also those who thinking they can make "transcriptions" introduce grace notes as added "emotional expression," and which are as appropriate as it would be to fasten by wires and nails, two stone tablets of the Ten Commandments, in Yiddish and not Hebrew letterings, into a canvas by Puvis de Chavanne.

Retaining Character

In essence, therefore, an arrangement is usually first thought of by the publisher who wants to make a certain composition available to players of different instruments; and if it is not already a best-seller, hopes through the spreading into various channels, to make it one. The majority of cases, however, prove that a publisher does this with copyright-free works and on which the risks and expenses are practically nil. It is therefore a matter into which neither art nor æsthetics enters. Usually the top line (the so-called melody, even in spots where there is none) is copied for whatever instrument the transference is made, and the rest of the chord is left intact, regardless of sonority or color. The customary changes are, that if the original is in an inconvenient key for, let us say, the violin, it is transposed into a tonality which "lies" well. The practical exploiter is ever mindful that the said transfer (I think this word should be applied instead of the heretofore accepted "arranged") be kept within the reach of the greatest number of players. Whether done on order or not, anyone issuing such an ararrangement as a "transcription" is laying claim to something much greater, for transcribing is truly an art.

Transcribing means the recreating of a composition so that, from every angle, it must sound as nearly as possible like an original conception for the new medium. In fiddle writing, it is at once evident that both violin and piano parts must be completely, simultaneously and unifiedly conceived, for here there can be no question of merely removing a note and leaving the rest intact. From the start, this demands new notes (filling in the harmonies) numerous places where a counter-voice (in either instrument) is inevitably necessary, introducing "passing notes," not to speak of new or different harmonies. And so on through the many devices of composition (and the gifts of the transcriber) but always with due regard for the character and style of the composition upon which a new purpose is being grafted.

Coda

Is the day of effective transcribing past? Will those of the present time and the past twenty or thirty years, live? Some of them unquestionably will, not only because of their artistic worth but also because of their uniqueness and timeliness at the period of publication. To attempt to issue a "new" version of them by changing a few measures is both futile and ridiculous. In the case of copyright-free works this contemptible piece of chicanery has been undertaken to avoid clashes with the law. Comparison will immediately show whose version was first published and whether the imitator did not have a hard time of it to make the changes by which he might claim it as his work.

In the category of the aforementioned "timely" issues, I would put the Bach-Wilhelmj and the Wagner-Wilhelmj transcriptions, the E flat nocturne of Chopin-Sarasate and my To a Wild Rose, "La fille" and The Bumble-bee transcriptions.

Some of Kreisler's will endure, even though I venture the statement that many of them are *pastiche,* for those Italian and French composers whom he paraphrases could not have thought in the melodic lines and above all in the harmonies which are generally accepted as being "Kreislerian," but which in reality emanate from the cafés of Vienna and the zithers along the waysides of various parts of Austria. There will also be permanence of a few Auer, Burmester, Sam Franko and Nachéz transcriptions. If I fail to mention other craftsmen it is either because I am not familiar with their transcribings or else fail to regard them as transcriptions.

Finally, I would ask all who decide on playing a transcription, first to study the original and carefully compare, measure by measure, what has been done by the transcriber. If he has succeeded in making the work, artistically and musically, seem to have been originally conceived for the violin, then do not begrudge that artistic collaborator the credit due him, and mention his name on your program if you play him in public.

In the case of a transcribed song, a few fiddlers might change and improve their phrasing by studying the word text and noting where the vocalist would naturally breathe, which notes belong to legato, and which to the detached types of bowing.

Hyphenating one's name to that of the composer is a second-hand way of climbing to glory—even though many of my works are issued in that manner. But then, I am not responsible for the policy of publishers. There should be a simple statement, on a separate line, "Transcribed by So-and-so."

Hail to the future transcribers and oblivion to "arrangements!"

Novelties Announced for Ann Arbor May Festival

Ann Arbor, Mich.—Charles A. Sink, president of the University Musical Society, has made a preliminary announcement concerning the Forty-second Annual May Festival, which will be held in Hill Auditorium, Ann Arbor, May 15-18. Wednesday evening is designated artist's concert; Thursday evening, choral concert; Friday afternoon, young people's concert; Friday evening, artist's concert; Saturday afternoon, symphony concert; Saturday evening, choral concert. Earl V. Moore is the musical director; Frederick Stock, orchestral conductor; Eric DeLamarter, associate conductor; Juva Higbee, young people's conductor. The University Choral Union of 350 voices, which has been in existence since 1879, will participate in several of the programs, while the Chicago Symphony Orchestra will be heard for the thirty-first consecutive season, having participated regularly since the festival of 1905. The Young People's Festival Chorus, of 400 voices, will be heard in a matinee.

Two world premières will be provided by the Choral Union and Orchestra. These are songs from Drum Taps, composed by Howard Hanson, American composer, and Jumbles a work for young people, composed by Dorothy James. The former composition will be offered by the Choral Union, and the latter by the young people. The Choral Union will also perform Honegger's King David and repeat Boris Godounoff in English, which was given at the festival five years ago. A further announcement giving the names of soloists, with whom negotiations are pending, will be made as soon as contracts have been signed.

Preceding the May Festival, the following concerts are scheduled in the Choral Union Series. February 20 brought the Gordon String Quartet, consisting of Jacques Gordon, first violin, David Sackman, second violin, Paul Robyn, viola, and Naoum Benditzky, cello; on March 4, Artur Schnabel, pianist, was heard for the first time in Ann Arbor, and March 28, the Cleveland Orchestra makes its Ann Arbor début.

IN NEXT WEEK'S ISSUE

BACH THE IMMORTAL

By T. HOWARD JAMES

Social Calendar in Vienna No Bar to Musical Interest

Beer, Weingartner and Studer Conduct—Sauer Bids Farewell—Hindemith Pleases—Backhaus, Ney, Szigeti and Anderson Win Approval

VIENNA.—It is gratifying to observe that, in spite of an extremely active social calendar in January, Vienna remained faithful to music. Many and enticing were the temptations to neglect the concerts. The Opera Ball, for instance, the first in five years, assembled a surging crowd of thousands in the huge halls of the State Opera—the cream of the city's official, social, musical and artistic realms. Next came the annual ball of the City of Vienna, which transformed the great Gothic banquet hall of the Rathaus into a glamorous flower garden; while numberless other events in the Musikverein, the Konzerthaus also claimed and received patronage. But music was in no way forgotten, and evening after evening the concerts drew capacity and brilliant audiences. In other words, Vienna is still and always Vienna.

PHILHARMONIC CONCERTS

Sidney Beer continued his series of guest appearances with the Philharmonic Orchestra in a "foreign" program which included Ravel, Falla and Stravinsky. George Copeland was the piano soloist in an excellent reading of Nights in Spanish Gardens, by Falla. The Firebird also stirred the audience to stormy applause.

Viennese composers of light music were honored by lending the art of the Philharmonic Orchestra to their merry tunes. Excepting Franz Lehar, who was ill, all the well-known representatives of the popular muse conducted, each one his own concoctions: Kalman, Stolz, Abraham, Oskar Straus and Richard Tauber (who for once set aside the singer's rôle for that of composer-conductor). The crowning item of the evening was Weingartner's playing of the eternal Blue Danube. Soloists of the occasion were Jarmila Novotna, soprano, and Josef Schmidt, tenor.

CARMEN STUDER TRIUMPHS

Carmen Studer (in private life, Mrs. Felix Weingartner) had her first appearance before a Vienna audience in a charity concert given by the Vienna Symphony Orchestra. She mastered, with elegance and skill, the difficulties of Jupiter Symphony (Mozart) and of Beethoven's seventh, her readings disclosing an equal mastery of orchestral technic and musical form. Her success was conclusive.

SAUER'S ADIEU

Making his announced farewell appearance was the veteran pianist Emil von Sauer. His interpretation of the Liszt A major piano concerto was stamped with nobility and fire. Thundering applause followed his performance. If public adoration has weight in the matter, Sauer will not follow out his decision to withdraw from public life.

NOVEL MATHIS DER MALER

Thanks to the initiative of Dr. Robert Kolisko, young Viennese conductor at present active at the Volksoper, Paul Hindemith's symphony, Mathis der Maler, at last found its way to the Vienna public. (It is generally reported that Furtwängler's sponsorship of Hindemith—this symphony in particular—was the cause of the Berlin conductor's dismissal.) The unusually clamorous applause which greeted the Hindemith work had not only a demonstrative character (as was to be expected in this case) but was born from real admiration. Guila Bustabo, girl violinist from America, successfully played the Brahms concerto at the same concert.

PIANISTS HEARD

Wilhelm Backhaus, Olympian interpreter, devoted his first recital of the season to an all-Beethoven program. Elly Ney also presented a Beethoven recital, and played with individual approach. She also did a trio evening (Brahms, Beethoven and Schubert).

SZIGETI AND KURZ

There is nothing new to be said about the perfect musicianship of Joseph Szigeti, whose first and only Vienna concert of the season was a new triumph for him and a rare musical treat for his audience.

A recital by Desi Halban-Kurz (daughter of the late opera artist Selma Kurz) disclosed the young artist's flexible, high coloratura soprano, fine musical taste and interpretative intelligence.

MARIAN ANDERSON ACCLAIMED

Marian Anderson, young colored singer from Philadelphia, revealed a phenomenal contralto, combining powerful depth with rare clearness. She also has interpretative versatility and culture. Every song was done well in its original language, and with fine understanding and recreative power.

MODERN FRENCH MUSIC

The first in a series of exchange concerts organized by the Austrian Composers' Society, was composed of modern French vocal and chamber music, and was given under the auspices of M. Gabriel Puaux, French Ambassador in Vienna. The musical part was preceded by a lecture by M. Grunberger, Austrian Minister to Paris. The works presented were violin sonata by Ravel, two pieces for female chorus by Florent Schmitt, and a vigorous string trio by Jean Françaix. The soloists were an excellent French pianist, Mlle. Jeanne Manchen, who achieved special success with some piano pieces by Poulenc; Hanna Schwarz, Austrian soprano of warm voice; and Wind and String Ensemble of the Vienna Philharmonic Orchestra. The cooperation of the Viennese Women's Choir, under Ernst M. Kanitz, helped to make the enterprise a success.

PAUL A. PISK.

N. F. M. C. to Open Biennial Young Artists' Contests

The Biennial Young Artists' Contests, sponsored by the National Federation of Music Clubs, will begin with the New York State elimination contests to be held on April 4 and 5 at Steinway Hall, New York. The schedule is: April 4, 10 a. m., violin; 2 p. m., piano; April 5, 10 a. m., concert voice; 2 p. m., opera voice.

The winners in the State contest will participate in the district contest at Steinway Hall on April 6, 10 a. m., piano; 11:30 a. m., violin; 1:30 p. m., concert voice; 3:30 p. m., opera voice. The district comprises, in addition to New York, Delaware, New Jersey and Pennsylvania. Winners in the district are eligible to appear in the finals which will be held as a part of the Biennial Convention of the National Federation of Music Clubs during the week of April 23 at Philadelphia.

Owing to the début with the Philadelphia Orchestra, offered to the instrumentalists and the opportunity afforded the opera winner of making a début in a major rôle with the Metropolitan Opera, the registration is unusually large. These auditions are open to the public.

The début awards were secured by the Schubert Memorial Association, and in addition the winner in each of the four classes will receive $1,000.

Stravinsky Conducts His Works as Guest With Los Angeles Orchestra

Russian Composer Also Appears in Joint Recital with Samuel Dushkin—Elgar's Dream of Gerontius Performed by Resident Oratorio Society—Harold Bauer Fêted with Bartlett-Frankel Quartet

LOS ANGELES.—This city has been thoroughly Russianized recently. Igor Stravinsky conducted a program of his works before two capacity houses as guest director of the Los Angeles Philharmonic Orchestra. Even the conservatives turned out at least to gaze at the one-time radical, who now sounds amazingly like a classic of yesteryear. The program commenced with the Apollo Musagete suite and was followed by the Eight Little Pieces which, as usual, caused a good deal of amusement, although their humor is more sardonic than good-natured at times. The second half of the rather unevenly balanced list consisted of suites from Petrouchka and the Fire Bird. Stravinsky was given enthusiastic support by the orchestra and fêted by the evening and afternoon audience.

Philharmonic Auditorium was crowded once more when the modern music lord from Russia (as Huneker once apostrophized Tschaikowsky) appeared as pianist-partner for Samuel Dushkin, violinist, who had not been heard here before, this being also Stravinsky's first visit to the Pacific Coast. The recital took place under the Armitage management.

Basil Cameron, conductor of the Seattle Symphony, arrived early enough for his guest engagement with the Philharmonic Orchestra to conduct an exceptionally effective radio program for that organization.

ELGAR'S GERONTIUS SUNG

John Smallman, who is apt to do the unusual, offered an impressive interpretation of Elgar's Dream of Gerontius, the Los Angeles Oratorio Society supplying a well trained chorus. It was a warmly-felt reading which Mr. Smallman gave. His soloists were Frances Warren Haynes, soprano, Allan Rogers, tenor, and Frank Pursell, basso. Lorna Gregg was at the piano, Dr. Ray Hastings at the organ, and the full Philharmonic Orchestra furnished the instrumental score.

The next day (Sunday) Mr. Smallman produced one of his regular monthly oratorio programs with the choir of the First Congregational Church, when the large edifice was filled by a seriously attentive audience which was evidently made to realize the qualities of the German Requiem by Brahms.

CHAMBER MUSIC EVENTS

Chamber music lovers had no reason for complaint. The California String Quartet (Louis Kaufman, George Bereszkowsky, Michel Perreira and Kolia Levienne) were heard in the Mozart C major quartet, the Ravel score and the Dohnanyi quintet, with Alfred Neuman at the piano.

In Pasadena, under the auspices of the Alice Coleman Chamber Music Society, the Paris Quintet gave a classic program of music for flute, harp and strings, which ended with a relatively modern work by Jongen.

BAUER HEARD WITH QUARTET

Harold Bauer was the musical hero of the evening and the Biltmore Hotel ballroom accommodated one of the largest and most brilliant audiences. Mr. Bauer really appeared as guest artist with the Bartlett-Frankel String Quartet, being featured in the Schumann quintet, after playing solos by Franck and Chopin and his own Bach transcriptions. The concert commenced with the Kleine Nachtmusik by Mozart and was sponsored by Mrs. Cecil Frankel, who endowed the Bartlett-Frankel Quartet in memory of the father, the late A. G. Bartlett, pioneer music merchant of this city.

Sidor Belarski, who recently returned from a prolonged engagement with the Chicago Opera Company, and whose fine basso has won him a large following, gave a successful recital of songs and arias at the Biltmore Music Room. He had to add numerous encores.

SCHELLING TO LEAD CHILDREN'S CONCERTS

Philharmonic Orchestra announcements presage the coming of Ernest Schelling in four programs, two of which are to be special children's concerts sponsored jointly by the Woman's Committee of the Philharmonic Orchestra, Mrs. Frankel, chairman, and the Board of Education.

B. D. U.

Lily Pons to Make Operatic Début in Paris and London

Lily Pons, Metropolitan coloratura soprano, has been engaged for a special season at Covent Garden in honor of the King's Jubilee. She will thus make her first operatic appearances in London on May 23, 29 and 31, in three performances of Rossini's Barber of Seville.

Prior to that Miss Pons has her first operatic appearances in Paris, singing two performances each of Lucia and Rigoletto on May 10, 15, 17 and 20 at the Paris Opéra. All of her performances will be under the direction of Vincenzo Bellezza of the Metropolitan.

The prima donna sails for Europe on April 20, returning to America the middle of June when she goes to Hollywood for her first motion picture.

DENNIS NOBLE,
English baritone, who has appeared at Covent Garden, is under the concert management of Annie Friedberg and will be heard extensively in opera and concert next season. Mr. Noble takes the leading baritone part in The Marriage of Figaro, which the Philadelphia Orchestra Association is presenting on March 15, 16 and 17.

Sevitzky Leads Novelties in Boston

Peoples Symphony Plays American Music by Mabel Daniels and Horace Johnson

BOSTON.—The ninth concert of the Boston Peoples Symphony Orchestra in Jordan Hall on March 3, conducted by Fabien Sevitzky, contained two orchestral compositions new to Boston. Horace Johnson has written a suite of three impressions, Imagery, inspired by poems of Tagore, pieces translating into music picturesque scenes from the Far East. Without taking recourse to any extraordinary means of harmony, color scheme, rhythmical complication, the composer knows how to give a decided Oriental flavor to his music. His pieces are skillfully written, melodious and characteristic, and cannot therefore fail to please any audience, not just expecting *le dernier cri* of modernism. The popular succcess achieved by this suite elsewhere was also confirmed in Boston.

Deep Forest, by the Boston composer Mabel Daniels, is a piece of musical landscape painting in the style of the French impressionists, not in any respect strikingly individual but smoothly written, pleasing in sound and refined in its general attitude. To listen to it is an agreeable and interesting pastime, but the musical substance of the composition is too slight to permit of more than a fugitive impression.

Mr. Sevitzky, the conductor, while doing full justice to the two novelties, concentrated his artistic power in a careful and remarkable interpretation of Mozart's G minor symphony. Also excerpts from Wagner's Die Meistersinger were presented by him with vigorous and brilliant effect as far as the restricted tonal power of his orchestra permitted. Howard Harrington contributed to the program a tenor aria from Mozart's Cosi fan Tutte, sung with an agreeable voice, still lacking however in brilliancy, power and flexibility.

HUGO LEICHTENTRITT.

Programs for Coolidge Festival

Announcement has been made of the programs for the Festival of Chamber Music to be held at the Library of Congress (Elizabeth Sprague Coolidge Foundation), Washington, D. C., on April 7, 8 and 9. On Sunday, John McCormack, tenor, Carl Weinrich, organist, and a group of players from the Rochester Philharmonic Orchestra, under the direction of Dr. Howard Hanson, will present music by Bach and Handel. Monday marks the first appearance in America of the Kolisch Quartet, in works of Beethoven, Berg and Bartok; Monday evening, the Paris Instrumental Quintet offer a program including compositions by Guillemain, Mozart, Roussel, Cras and the first performance anywhere of the Sonata A Cinque by Malipiero. Tuesday, the Gordon String Quartet and Frank Sheridan, pianist, feature works of Quincy Porter, John Alden Carpenter and Werner Janssen (first performance anywhere of this composer's quartet No. 2); Tuesday evening Igor Stravinsky and Samuel Dushkin, Olga Averino, soprano, and Simeon Bellison, clarinetist, appear in Stravinsky music.

Fiedler Gives American Music With Boston ERA Orchestra

New Experiment in Presenting Native Works Rouses Interest—Koussevitzky Honors Ravel's Sixtieth Birthday and Gives Première of Lazar Piano Concerto

BOSTON.—The beginning of an unusual experiment, which may result in a healthier condition of American music, was marked by a concert of an augmented ERA symphonic orchestra at the Boston Opera House on March 7, with Arthur Fiedler as guest conductor. The program, which was devoted entirely to music by American composers, was heard and applauded by an audience that almost filled the huge theatre. It consisted of Paine's prelude to Oedipus Tyrannus of Sophocles, MacDowell's Indian Suite, The Pageant of P. T. Barnum by Moore, Schelling's Victory Ball and McKinley's Masquerade.

This list, which was made up, on the whole, of familiar music, was important not so much for itself as for what it portended. It is the intention of the officials administering the local ERA musical projects to present a weekly program of American symphonic music, the program to consist, for the most part, of either works by neglected composers of the past (even though they happen to be established names in the concert-halls) or novelties by contemporary Americans which do not have much chance for performance. The second group will be further assisted by an opportunity to hear the creatures of their muse at reading rehearsals. The whole idea, though it has been attempted before on rare occasions (notably at the Eastman School in Rochester) is nothing short of revolutionary in connection with such a system as ERA, which until now has been responsible for countless concerts of dubious value and, of course, the payment of a small weekly salary to a number of musicians supposedly otherwise unemployed.

Assuming that the new venture is successful—and it certainly contains promise—it will presumably be taken up by Relief Administration officials outside of Boston and Massachusetts. The local officials are being assisted by an advisory committee consisting of Walter Piston, Aaron Copland (who is occupying Professor Piston's chair at Harvard during the second semester of this year), Carl McKinley and Dr. Hugo Leichtentritt.

PROGRESS OF AMERICAN MUSIC

Meanwhile American composers are not being entirely neglected in other concerts hereabouts by any means. For example, Fabien Sevitzky included two American items on the program of the Peoples Symphony Orchestra on March 3 at Jordan Hall, the review of which appears in another column of this issue. The better part of an evening at the same hall on March 6 was devoted to music by a single local composer, Eda Rapoport. Enlisting the services of such accomplished hands as Richard Burgin, violinist, Jean Bedetti, cellist, Jesús María Sanromá, pianist, and with Aniceta Shea, soprano, the music included a trio for piano, violin and cello in A minor, Lamentations for cello and piano, based on Hebrew themes, four songs, and three Pastels for piano solo. A large audience applauded the performances of these pieces and a dance program which followed them.

Five American songs closed the program of Dorothea Lawrence in the same hall on March 5. A group of Italian lyrics began it. Otherwise the program, consisting of operatic arias in Italian and French, two Spanish and two Oriental numbers, was sung in appropriate and fetching costumes. Miss Lawrence was suffering, unfortunately, from a bad cold; in spite of this fact her concert, carefully planned, gave pleasure to a small audience. John Ahlstrand was the accompanist, and Filomena Pangoni of the Metropolitan Opera Association was the costumière.

A single American composer's name, Dr. Archibald T. Davison, graced the program of the Harvard Glee Club and Radcliffe Choral Society, in joint concert at Sanders Theatre, Cambridge, on March 7, though there was also the spirited American folk-tune, Arkansaw Traveller. Dr. Davison's piece, O Gladsome Light, a finely written male chorus, was dedicated to the memory of Gustav Holst, his friend. The former conductor of the Glee Club contributed further to the proceedings by conducting an excellent performance of Holst's moving Dirge for Two Veterans. Otherwise the concert, one of the best in recent seasons, was ably directed by the new conductor, G. Wallace Woodworth. His program, the selection of which was itself a commendable accomplishment, included The Heavens Are Telling from Haydn's Creation, the Coronation Scene from Moussorgsky's Boris Godounoff, two choruses from Handel's music for L'Allegro, single items by Allegri, Weelkes, Bach and Gluck, and three folk-songs in addition to the one cited above.

BOSTON SYMPHONY CONCERTS

The week-end concerts of the Boston Symphony Orchestra, led by Dr. Serge Koussevitzky, were in part homage to Ravel on the occasion of his attaining his sixtieth birthday anniversary. Two representative aspects of Ravel's genius at its best were presented—the Tombeau de Couperin and the two suites from Daphnis et Chloé. The reputation of the Boston Symphony Orchestra in the playing of Ravel's music and of Dr. Koussevitzky in the interpretation of it (two sides, incidentally, of the same medal) is sufficient to describe the quality of the presentation. A different kind of music, Sibelius' seventh symphony, was interpreted with equal fidelity to the composer's intentions.

The recent pair of concerts was therefore one of the most enjoyable of the season. The enjoyment of the listener, however, was not heightened by the first American performances of the third piano concerto of Filip Lazar, a Roumanian-Parisian composer, whose music has on three previous occasions been heard at these concerts. What the performance gained by the presence of the composer as soloist was, no doubt, lost by his late arrival with the score and by attendant lack of adequate rehearsal. Even so, the performances seemed reasonably accurate enough so that the listener might gain an effective impression of the music. This impression did not flatter the composer. The concerto consists of a theme, six variations and a conclusion; it is rather short—one extended movement; and the piano is treated, of course, primarily as a symphonic instrument, though there are some measures of rhapsodic-like utterance for the solo instrument. Aside from the statement of the theme itself, which had some interest, and of an occasionally felicitous orchestral touch (usually with Franckian overtones) the music was unmitigated dullness.

OTHER CONCERTS

A full week contained other concerts, which must be dismissed more briefly: John Gruber, pianist, played at Jordan Hall on March 1 a program that contained Beethoven's B flat major sonata, opus 22, Chopin's B flat minor sonata, Bach's prelude and fugue in C sharp major, pieces by Bach-Petri and Debussy and Liszt transcriptions.

The FERA Symphony Orchestra, led by Will Dodge, played Coleridge-Taylor's Bamboola, Saint-Saëns' Algérienne Suite, Schubert's Unfinished Symphony and excerpts from Gounod's Queen of Sheba at the Museum of Fine Arts on March 3.

The Very Trio, consisting of Elizabeth and Hale Very and Frances Pray, played a Mendelssohn trio and John Ireland's A minor fantasy; and Elizabeth Worcester Beaman, soprano, sang numbers by Bach, Brahms, Strauss, Charpentier, Debussy, Cimara and Respighi at the Longy School on March 5.

Members of the faculty of the Boston University College of Music, in a concert on March 6, presented the third sonata of Adolf Misek for double bass and piano, a concertino for piano and wind quartet by A. Abramsky, Beethoven's Septet and a group of four songs.

Shirley Bagley gave a piano recital at Brown Hall on March 8 under the auspices of the New England Conservatory of Music, her program including three sonatas by Scarlatti, Beethoven's thirty-two variations in C minor, Chopin's B flat minor sonata and Debussy's suite, Pour le piano.

Frankie Zecchino, a thirteen-year-old violinist who has achieved a considerable reputation in private and semi-public appearances hereabouts, made his formal début at Jordan Hall on March 7. To the accompaniment of Gladys Posselt he played a formidable program that included the Chaconne by Vitali, Wieniawski's D minor Concerto, and shorter pieces by various hands. A large audience heard him with manifest pleasure.

BERYL RUBINSTEIN,

director of the Cleveland Institute of Music, will take a partial leave of absence for the 1935-36 school year to divide his time equally between Cleveland and New York. His plans include the composition of an opera for which John Erskine is writing the libretto. (Photo by H. Hewett.)

NEW COMPTROLLER FOR CONSERVATORY

Julian C. Howe of this city has recently been appointed Comptroller of the New England Conservatory of Music. Under the direction of Wallace Goodrich, director of the conservatory, Mr. Howe will have charge of most of the non-academic functions of the institution.

M. S.

Eastman School Festival to Bring New Ballets

The Eastman School Festival of American Music will be given this year during the first week in April instead of in May; the dates of the four evening concerts which will constitute the festival are April 2, 3, 4 and 5. The change in date was made because of the Easter vacation of the Eastman School, which starts on April 18. Dr. Howard Hanson, director, has therefore set the earlier date to insure full rehearsal preparation by the school participants in the festival.

The festival program will consist of a concert by the Eastman School Symphony Orchestra and Eastman School Chorus, a program of chamber music, an event in the American Composers' series, which is always included in these festivals, and a performance in which Robert Russell Bennett's Endymion, for chorus, soloists, orchestra and ballet, will be given its first performance, to be followed by a ballet performance of Deems Taylor's Circus Day. The program of the American Composers' concert will include Karl Eppert's Symphony of a City, which will be given its first full performance; one movement of this symphony, Traffic, was awarded the NBC prize two seasons ago and has been played by the Rochester Philharmonic Orchestra. A new work for orchestra by Bernard Rogers also will be played.

Dr. Hanson conducts the American Composers' concert with the Rochester Philharmonic Orchestra and the stage performance on the following evening, with the Eastman School Chorus, a ballet corps and the Rochester Civic Orchestra. Three of the festival performances are given in the Eastman Theatre; the chamber concert, in Kilbourn Hall.

Raab Master Class in New York

Alexander Raab, piano pedagogue, will again conduct a master class for pianists and teachers in New York, from April 22 to May 25. His teaching activities now extend from coast to coast, being for the season 1935-36 as follows: New York, April 22-May 25; San Antonio, Tex., May 31-June 22; Chicago, June 24-August 4; Berkeley, Cal., September 1-November 1; Los Angeles, November 3, 1935-April, 1936.

Schmitz Summer Course in New England

E. Robert Schmitz's fifteenth annual summer classes will start early in July in New England. One of the added features of this session is to be the assistance of the Roth Quartet, the members of which are returning from Europe.

San Carlo Opera Series Draws Coast Throngs

San Francisco Engagement of Fortune Gallo's Company Draws Excellent Patronage—Mischa Levitski Has Warm Reception in Recital

SAN FRANCISCO, CAL.—Fortune Gallo's San Carlo Opera Company is at present in San Francisco for its second season of opera at bargain prices and doing a tremendous business. Night after night the huge opera house is being jammed to capacity. This patronage is entirely justified since Mr. Gallo's organization is providing the opera-going public of this city with the opportunity of hearing works representative of the standard operatic repertoire performed in excellent fashion. The San Carlo company this year boasts of a number of sterling artists who are singing and acting their way into high esteem.

Among Mr. Gallo's "song-birds" giving consistently fine performances are Dreda Aves, contralto and Hitzi Koyke, Japanese soprano. Bianca Saroya, always a popular favorite hereabouts, is adding many new admirers to her already long list. Other artists whose various portrayals have merited praise of a high order are Mary McCormic, Sydney Rayner, Dimitri Onofrei and Aroldo Lindi.

The stage settings in the various productions have been eminently satisfactory. Under the spirited baton of Carlo Peroni, the orchestra has played with gratifying authority, while the work of the chorus and ballet has left little to be desired.

The managerial details pertaining to the San Francisco engagement of the San Carlo Grand Opera Company have been handled by Tom C. Girton.

LEVITZKI IN RECITAL

One of the masters of the piano of the present generation, Mischa Levitzki, gave a recital at the Veterans' Auditorium under the management of Peter D. Conley. Levitzki's program included among other things, Bach's Chromatic Fantasy and Fugue, Beethoven's "Moonlight" sonata, Schumann's sonata in G minor, op. 22, Chopin's nocturne in F minor and Valse Brilliante in A flat major. Two Chopin preludes —A major and F major—and the scherzo in C sharp minor were performed with astonishing technic combined with a musicianship of the first order. Levitzki made a striking success and was called upon to supply many additional numbers.

C. H. A.

Bach-Handel Anniversary Festival at Juilliard

A Bach-Handel Festival, commemorating the 250th anniversary of the birth of these composers, is to be given under the auspices of the Juilliard School of Music and the Oratorio Society of New York. Concerts will take place in the Juilliard Auditorium, New York, and are scheduled as follows: Course A, April 27, 30 and May 3; Course B, April 29, May 1 and 4. Programs of the two courses are identical, but tickets are not interchangeable. The first program lists two Handel works, the concerto grosso in F, op. 6, No. 2, and the oratorio Israel in Egypt. The second program comprises Bach's concerto in A minor for flute, violin, piano and strings; Bach's overture, polonaise, doublé and badinerie from the suite in B minor, for flute and strings; Bach's suite in D for orchestra; the Handel motetto, Silete Venti, for soprano solo and orchestra; and Handel's Concerto grosso in C. The third program will be devoted to the St. Matthew Passion of Bach. Albert Stoessel is to conduct the festival, instrumental and vocal soloists have been announced, and there will be the chorus of the Oratorio Society, the boy choristers of St. Thomas Episcopal Church (courtesy of Dr. T. Tertius Noble) and the orchestra of the Juilliard School of Music.

Mr. and Mrs. Huss Appointed Judges in N. F. M. C. Capital Contests

Mr. and Mrs. Henry Holden Huss have been appointed judges in piano and voice for the final contests of the Capital District of the National Federation of Music Clubs, to be held at the Peabody Conservatory of Music in Baltimore on March 16. Other judges are A. Walter Kramer and Edward Shippen Barnes. Mr. and Mrs. Huss will also be judges, as in the past season, in the Music Education League contests soon beginning. On March 22 they give an evening concert of Huss works in New York.

Galaxy of Orchestral Concerts Wins Warm Admiration of Baltimoreans

Siemonn Makes Final Appearance with Local Forces—Schelling Conducts Children's Program—Klemperer and Ormandy Lead Philadelphians—Ponselle, Noréna, Pro Arte Quartet among Visitors—Operatic Events

BALTIMORE.—The Baltimore Symphony Orchestra's fourth and concluding concert of the season on February 24 also marked the final appearance as its conductor of George Siemonn. As reported in the Musical Courier, Mr. Siemonn, after conducting the orchestra for the past five years, tendered his resignation the day before the concert to Frederick R. Huber, manager of the orchestra and musical director of music. The Lyric was well-filled for the closing concert and the audience showed by heavy showers of applause at the opening and conclusion of the concert its warm approval of Mr. Siemonn's work.

The soloist was Sophie Braslau, who was heard in the incidental vocal lines that thread though Falla's El Amor Brujo which received its first performance in Baltimore on this occasion. Zador's Sinfonia Technica (Technical Symphony), which paints in tone the whispering of telegraph wires, the clatter of the factory, not to mention the bridge and water works, was heard for the first time in this country and interested, apparently, only your correspondent. The program also included Glinka's overture to Russlan and Ludmila, Volkmann's serenade No. 3 in D minor and Debussy's L'Après-midi d'un Faune.

On March 2 a children's concert was given by the Baltimore Symphony Orchestra, with Ernest Schelling, distinguished conductor of the New York Philharmonic Children's Concerts, as guest leader. The concert was a tremendous success and the Lyric was completely sold out. Mr. Schelling used illustrated slides to enhance the interest of his informative, informal chats between numbers, the entire program and especially its manner of presentation making a big hit with the youngsters.

PHILADELPHIANS LED BY KLEMPERER

With Otto Klemperer at its head, the Philadelphia Orchestra returned to the Lyric on February 13 for its second concert of the season. Opening with the Bach-Weiner toccata in C major, the program continued with Stravinsky's Pulcinella which, played by a miniature orchestra, delighted the large audience with its whimsical humor and charm. The work was heard for the first time locally on this occasion. After the intermission, the orchestra played Sibelius' The Swan of Tuonela, the program closing with Schumann's fourth symphony.

Austin Conradi, pianist and member of the faculty at the Peabody Conservatory, was heard in the Peabody Friday Afternoon Recital on February 8. Schumann's sonata in G minor was an outstanding item of the program, which also included Mr. Conradi's own arrangement of Richard Strauss' Ständchen.

NORÉNA IN BRILLIANT DÉBUT

Eidé Noréna, brilliant Norwegian soprano, made her Baltimore début at the Peabody on February 15. A large audience displayed immense enthusiasm over her lovely voice. The Kroll Sextet returned on February 22 and played, by request, Schönberg's Verklärte Nacht. Fraser Gange opened the first of the March Friday Afternoon Recitals, his accompaniments being played by George Bolek. Mr. Gange, a popular baritone and member of the Peabody faculty, presented an interesting program with all his accustomed skill and vocal artistry.

The Bach Club presented its last two concerts for the present season before large audiences at Cadoa Hall. The Pro Arte Quartet, an almost perfect ensemble, was heard on February 19 in a program which included Haydn, Milhaud and Hindemith. The encores were composed entirely of excerpts from Haydn works. Neither the Milhaud nor Hindemith particularly impressed. The Budapest String Quartet, which was heard on February 27, was assisted in the Mozart String Quintet in G minor and the Brahms quintet in the same key, op. 11, by Lillian Fuchs, violist. The program also included a Mozart Divertimento in E flat.

ROSA PONSELLE FÊTED

Rosa Ponselle, in fine fettle and voice, gave one of the winter's outstanding recitals at the Lyric on March 1. Accompanied by the skilled Stuart Ross, who also earned considerable approbation, the brilliant dramatic soprano made of the night one of those occasions to linger in the memory. Her program ranged from Pace, pace mio Dio to a Neapolitan folk-song which Miss Ponselle sang to her own piano accompaniment. Only the dousing of the Lyric houselights finally discouraged the large audience which shouted and stamped for encores long after the recital was concluded.

The Civic Grand Opera Company of New York and Philadelphia presented a week of opera at the Maryland Theatre, opening on February 11 with Verdi's Aida. The week's repertoire further included Il Trovatore, Carmen, Rigoletto and those popular twins, Cavalleria and Pagliacci. . . . The Baltimore Civic Opera Company (Eugene Martinet, director) gave what is believed to have been the first local performance of Mascagni's L'Amico Fritz at Lehmann Hall on February 28 . . . Vilma Kaplan, born in Hungary but for long associated with the musical life of this city, returned for a successful recital at Cadoa Hall on February 12. Her program made no concessions to the moderns . . . Leslie Frick, mezzo-soprano, presented a richly varied program in the ballroom of the Belvedere Hotel February 20 . . . The Treble Clef Club, a chorus of women's voices, gave a concert at the Peabody on February 14. Herbert Austin directed the group and achieved highly admirable results. The program also included, as soloists, Laurence Petran, organist, and Frieda Etelson, violinist.

Considerable interest has been aroused in the special presentation by the Metropolitan Opera Company of Die Walküre at the Lyric on March 12. Frederick R. Huber, local representative of the Metropolitan forces, is bringing Kirsten Flagstad in the rôle of Sieglinde. This performance is in addition to the regular season of opera in April.

ORMANDY HAS OVATIONS

The 1934-35 season of the Philadelphia Orchestra came to a brilliant close on March 6, with Eugene Ormandy wielding a virile baton over the Quaker City forces. His program was compounded with the skill of a master magician and presented in a manner that won storms of applause from the audience that filled every seat in the Lyric. Opening with Zemachson's stirring chorale and fugue in D minor, the program continued with the second Brahms symphony in D major. This was beautifully performed and was the high point of the evening. Following the intermission, Albeniz' Navarra, superbly scored by Fernandez-Arbos, was heard. Between this and the concluding number, Falla's suite, The Three Cornered Hat, Mr. Ormandy presented his own orchestral arrangement of Paganini's Moto Perpetuo which was so well performed as to bring the entire first violin section to its feet in acknowledgment of the applause. The Philadelphia Orchestra Association is deferring, at present, any announcement of its plans for concerts in Baltimore next season.

G. K.

Bauer and Piatigorsky Join Forces For Artistic Recital in Kansas City

Krueger Conducts Philharmonic Orchestra in Opening Concert of New Series—Monte Carlo Ballet Makes Welcome Visit

KANSAS CITY, MO.—The perfection of ensemble attained by Harold Bauer, pianist, and Gregor Piatigorsky, cellist, in their initial joint recital anywhere under Walter Fritschy's local management was awe-inspiring to the large audience on March 5. The program listed sonata in A (Beethoven) and sonata in C minor (Saint-Saëns) and solo groups by Mr. Bauer and Mr. Piatigorsky. The all-encompassing art of the two soloists brought a wealth of tonal beauty and understanding to their readings.

RESIDENT ORCHESTRA ACCLAIMED

Karl Krueger and the Kansas Philharmonic Orchestra achieved their greatest triumph in the inaugural concert of their new series on February 28, at Convention Hall. At a crucial moment in the orchestra's history, Mr. Krueger, displaying his usual excellent discretion in program building, presented an all-orchestral concert of Brahms, Falla and Stravinsky works. The large audience, delighted at the conductor's luminous recreation of the C minor symphony (Brahms) and the young orchestra's fine response, recalled Mr. Krueger three times and their insistent applause necessitated the acknowledgment of the orchestra three times. The vibrant solidity of the opening pronouncement, the clarity of the exposition of the stirring events of the *andante* and *allegretto* and the powerful climax, the solution of the whole, made Mr. Krueger's reading comparable with any. Admirable interpretations of Falla's Noches en los Jardines de Espana, which enlisted the services of S. Rendina, pianist of the orchestra, and suite from the ballet L'Oiseau de Feu (Stravinsky), repeated by request, completed the program.

Delectable dance music transformed by sparkling interpretations brought fine response from the audience of 5,000 at the eighth Philharmonic Orchestra concert on February 19, under Mr. Krueger. Soloists from the orchestra accounted well for their talents and were heartily received. Brown Schoenheit, flute, and Fred Joste, clarinet, assisted in Tarantelle (Saint-Saëns) and Lois Craft, harpist in Danse Sacrée-Danse Profane (Debussy). The remaining numbers were Invitation to the Dance (Weber-Weingartner), Emperor Waltz (Strauss), L'Oiseau de Feu (Stravinsky), Ritual Fire Dance from El Amor Brujo (Falla) and Waltzes from Der Rosenkavalier (R. Strauss).

Two performances of the Monte Carlo Ballet Russe drew large, responsive audiences to Ararat Temple on February 16. The art of Toumanova, Baranova, Danilova, Massine, Lichine, Shabelewsky and others aroused deserved enthusiasm. The strength of the ensemble, the intriguing choreography and settings, and the inspiring music (particularly Russian) furnished by the orchestra under Efrem Kurtz and Antal Dorati made for glorius entertainment. Les Sylphides, Le Mariage D'Aurore, Prince Igor, Blue Danube and Union Pacific scored heavily. Mr. Fritschy was the local manager.

Philipp Abbas, first cellist of the Philharmonic, and Mrs. Abbas repeated one of their unique costume recitals on February 22, featuring the viola da gamba, cello, harpsichord and piano.

Mu Phi Epsilon's fourth morning musicale on February 26 introduced Virginia French-Mackie, a well-schooled pianist, in Bach, Franck and Brahms items.

Tau chapter of Sigma Alpha Iota presented a Russian costume recital at the Nelson Gallery on February 17, in connection with the Russian Loan Exhibit. Fredda Longfield, talented violinist of Chicago, was the assisting artist.

The Kansas City Guild of Music and Allied Arts Teachers presented their mid-year orchestral concert on February 21, before a large audience. N. DeRubertis and the Kansas City Orchestral Training School Orchestra offered Thomas and Liadoff numbers and accompanied the young soloists who had won their appearances by contest. They were Della Willson and Margaret Mack, pianists, Mrs. Louis Pearson and Frank Jones, vocalists, and Rita Gunsaulus, cellist.

Carl Preyer of Kansas University and Harold Dolgenow, his talented student, were guest artists of the Kansas City Musical Club on February 25, projecting a refined reading of Rubinstein's concerto in D minor. Powell Weaver talked on the MacDowell Colony and Charles Skilton's vocal quartet, Midnight, with violin and cello obbligati, was presented by club members under Mrs. Otto Grosse, director.

C. C. B.

Melius' Composers' Evening

Luella Melius will give a Composers' Evening on March 17. Those represented on a program to be sung by Mme. Melius, Theo Karle, tenor, and Vera Weikel, soprano, will be: Daniel Wolf, Mrs. H. H. Beach, Gena Branscombe, Clara Edwards and Horace Johnson.

Frances Nash Interviewed on Tour of East and Middle West

Frances Nash, pianist, is completing another tour through the Middle West, which included appearances with the Little Symphony of Davenport, Ia., and with the York (Pa.) Symphony. Before her recent appearance in Washington with the National Symphony Orchestra, Miss Nash, interviewed by the Washington Post, expressed herself as thinking of her career as her job. Each day, she said, she devotes between four and five hours to practice and then considers the rest of her time as her own. She does not regard a career as difficult to reconcile with the other phases of her life.

(*Underwood photo*)

FRANCES NASH

When Miss Nash played with the National Symphony Orchestra, Mrs. Roosevelt wished to hear her, and in order to do so broke precedent and changed the Vice-President's dinner, as its schedule conflicted with the concert. Thus she was able to be present when Miss Nash played the MacDowell D minor concerto with the orchestra.

Miss Nash, who has played with most of the first rank orchestras of Europe, as well as those of her own country, has been referred to as one of the best-dressed women of the concert stage. When confronted with this statement, she expressed surprise but admitted that she did take great pains in selecting her costumes.

"My first consideration, of course, is the comfort of the dress. I can't play well in a dress that bothers me because it is too tight or too baggy. And, womanlike, if I feel the lines are bad, that disturbs me too."

"Consequently I always have my dresses fitted sitting down so the profile from the audience will be correct. Once a friend sent me a stunning dress from Paris. It was lovely as long as I was standing but when I sat down it bulged at all of the wrong places."

It was during Miss Nash's recent European tour that a friendship developed between the pianist and Queen Elizabeth of Belgium because of the queen's enthusiasm for her playing. Miss Nash has traveled and retraveled three continents in her concert work.

New York Oratorio Society to Give Bach Mass

The Oratorio Society of New York commemorates the 250th anniversary of Bach's birth with a performance of the B Minor Mass at Carnegie Hall, New York, on March 20, the eve of the composer's birthday. This will be the society's second offering in a season devoted exclusively to works of Bach and Handel, the latter's 250th anniversary also being commemorated this year. A performance of Handel's The Messiah at Carnegie Hall during Christmas week opened the series, and it will be concluded with a Bach-Handel Festival to be held April 27 to May 4 in conjunction with the Juilliard School of Music.

Albert Stoessel, conductor of the Oratorio Society, has chosen a quartet of soloists for the Mass in B minor. They include three leading singers of the Metropolitan Opera, Helen Jepson, soprano, Rose Bampton, contralto, and Frederick Jagel, tenor. Frederic Baer, who has appeared on many occasions with the society in the past, is the baritone soloist. The society's chorus of 300 will be assisted by an orchestra of sixty musicians drawn from leading orchestral organizations here. Hugh Porter is to be at the organ. According to a custom established over several seasons, the mass will be given in unabridged form.

Witherspoon New Metropolitan Head

(*Continued from page 5*)

"The repertoire will be selected from standard works, and also from novelties and revivals now under consideration. Operas of a well ordered variety which are most liable to satisfy subscribers and purchasers of single tickets will be presented.

"It is especially gratifying to me that I have associated with me two Americans whose devotion to the cause of opera and especially to the Metropolitan is well known. They are both my personal friends, and I am certain that their cooperation will be of the utmost value. Edward Johnson is an artist of the highest calibre, and his experience particularly fits him to supervise the supplementary season, which will be his chief task. Edward Ziegler has most capably served the Metropolitan for twenty years, and I am happy that he will remain with us.

"The supplementary season is an entirely new venture, which some of us have had in mind for years. It will provide opera during the spring and summer months at prices within the reach of all. We expect it to give opportunity to American singers, and to serve the double purpose of providing excellent moderate priced opera and developing new talent.

"We are approaching this extra season with the utmost enthusiasm and interest, and we believe that it will do wonders for American music and American singers, and also aid in building up audiences for the main season. The operas in the supplementary season will be sung in English whenever possible.

"In both seasons we will concentrate upon giving the best possible opera. Therefore, singers will be engaged according to their qualifications for their tasks without prejudice or partiality.

"I shall have further plans to give out in the near future, and in the meantime I ask for the support of the public for our new and American management."

BOARD ANNOUNCES DECISION

The history-making decision of the Metropolitan board of directors which inaugurated a new regime at New York's opera house was announced on March 7, following a meeting held at the offices of Myron C. Taylor, chairman of the executive board, as acting head of the directorate in the absence of Paul D. Cravath, who is on a cruise to the West Indies. The statement issued after the meeting was as follows:

"A meeting of the Board of Directors of the Metropolitan Opera Association, Inc., was held yesterday afternoon at the office of Mr. Myron C. Taylor. In the absence of Mr. Paul D. Cravath, Chairman of the Board, Mr. Cornelius N. Bliss, Chairman of the Executive Committee, presided.

"Mr. Bliss informed the Board that for several weeks negotiations had been going on between the Metropolitan Opera Association, Inc., the Metropolitan Opera and Real Estate Company and the Juilliard Musical Foundation. These conferences had resulted in a letter from the Juilliard Musical Foundation to the Metropolitan Opera Association, signed by Mr. George Davison, Vice-President. The letter reads as follows:

" 'You have presented to the Juilliard Musical Foundation the situation in which the Metropolitan Opera Association finds itself at the present time.

" 'For the past few years, we understand that Opera has been conducted at costs which averaged deficits of about $300,000 a year. Such deficits were at first met by accumulated reserves of previous years, but for the last two years friends of the Opera have contributed about $250,000 a year. As far as this season is concerned it is almost certain that there will be no sums left to carry forward to another year. Under these circumstances, you applied to the Juilliard Foundation for financial aid which might enable the Metropolitan Opera to continue during the next sceason. While the Juilliard Foundation has power by its charter, in the discretion of its Board of Directors, to give aid to the Metropolitan Opera, the Directors would certainly be remiss in their duties if they undertook such obligation as would risk injuring the activities to which they are already committed. Not long after its organization the Juilliard Foundation offered to be of assistance to the Metropolitan Opera Company (the business corporation predecessor to the present Association), but at that time the Opera was operating at a profit and there seemed to be no appropriate method by which the Juilliard Foundation, within the terms of its charter, could aid the Opera. Since then the Juilliard Foundation inaugurated the Juilliard Graduate School of Music, which later consolidated with the Institute of Musical Art to form the Juilliard School of Music. To the support of this organization the Juilliard Foundation is definitely committed and to it it grants annually all but a comparatively small part of its income, the balance having been appropriated for other worthy musical activities. In the year 1933, the Juilliard Foundation appropriated $50,000 to the Opera, and in 1934, the sum of $40,000.

" 'We appreciate as deeply as do you the importance of opera to the musical life and interests of this city and of the country. The long and distinguished career of the Metropolitan has placed it among the half dozen great Opera Houses of the world. It would, we believe, be a calamity if it would be compelled to close its doors. We appreciate, however, that the problem of financing in these days is an extremely difficult one and that it can only be successfully solved by the earnest efforts and co-operation of all those interested in its continuance as well as those directly concerned, and this includes the artists, the employees and the public. In considering possible plans for the future of opera certain principal considerations should be borne in mind:

" 'The budget of the Opera should be planned on a basis which would have every promise of operating without deficit. It is obvious that this cannot be accomplished unless the attendance at opera is substantially increased. Any hope of continuing opera must be conditioned on a substantial increase in the subscriptions for the next season.

" 'We appreciate that it has been the policy of the Metropolitan to introduce American singers in the casts whenever their abilities warranted it. We share your desire to increase the opportunities for American talent to show its ability and to gain the reward of its efforts. Many brilliant young Americans have had to acquire a European reputation before being acknowledged by their own country. We do not mean by this that the great foreign singers should be displaced for the Metropolitan audience has always enjoyed and should continue to enjoy the world's greatest artists no matter of what nationality. Our suggestion on this point is that the Metropolitan should sponsor a season supplemental to each regular season. Such seasons should be at very reasonable prices, not over $3.00 for the best seats. While not confined to Americans, the opportunity so far as artistic productions would permit should be given to young Americans to win their spurs. In this way if great talent were discovered it should have its opportunity in the regular season. We believe, however, that only by giving the opportunity of preliminary training, can the true value of our American talent be brought out. Such a supplementary season, we believe, could be conducted on a very modest budget and if well directed should have popular support and should not show any deficit.

" 'Undoubtedly the combined enterprise of a regular season and the supplementary season is something of an experiment and should not be undertaken without financial backing.

" 'In order to give the plan a fair trial during the season 1935-36, the Juilliard Foundation is prepared to join in the sum of $150,000, in a total underwriting of $250,000, upon certain understandings which have already been discussed with you, as follows:

" '1. The Association to obtain an underwriting for the season of Grand Opera and the supplemental season of $100,000, the total underwriting of $250,000 to be set aside, first, to take care of any deficits in the 1935-1936 season of Grand Opera and, second, to underwrite the supplementary season.

" '2. The Association to conduct a vigorous campaign for increased subscriptions. Unless this campaign results in an increase of at least 10 per cent more than the subscriptions of the current season the Juilliard Foundation's agreement to underwrite will not be effective.

" '3. The supplementary season is to be conducted by a new corporation, the title of which is to include the word "Metropolitan." On the Board of this new corporation there will be practically equal representation of the Metropolitan Opera Association and the Juilliard Foundation. Should the supplementary season result in a profit, such profit will be available for the coming Grand Opera season.

" '4. Every effort should be made to adopt a budget for the Grand Opera season which has a promise of breaking even. Should there be a deficit, however, the $250,000 underwriting will be used pro-rata to make up this deficit, the balance to be used to underwrite the supplementary season. Should there be a profit in the Grand Opera season of the Metropolitan such profit shall be applied to the use of the supplementary season before any of the underwriting shall be called upon.

" '5. The Juilliard Foundation should be properly represented on the Board of the Metropolitan Opera Association. It is understood that Mr. John M. Perry, Trustee of the Juilliard Musical Foundation, Dr. John Erskine, President of the Juilliard School of Music, and Mr. Ernest Hutcheson, Dean of the School, will be added to the Board of Directors of the Metropolitan Opera Association. The General Manager and Assistant General Managers of the Metropolitn Opera and of the supplementary season should be mutually acceptable to the Juilliard Foundation, and the Metropolitan Opera Association. It is understood that Mr. Herbert Witherspoon as General Manager, with Messrs. Edward Johnson and Edward Ziegler as Assistant General Managers, will be acceptable to the Juilliard Foundation.

" '6. There should be a Committee of Control or Opera Committee as you may choose to call it, in general sympathy with the plans of the new management and agreeable to you and the Juilliard Foundation. The personnel of such committee may be discussed later.

" 'Finally, we must again emphasize that the plan as indicated to us can only be successful with the united co-operation of all interested and concerned in the continued production of opera.

" 'I should be obliged if you would let us know whether this plan meets with your approval.'

"The Metropolitan Opera Association Board approved in principle the plan as outlined by the letter from the Juilliard Foundation.

"Mr. Bliss called attention to the fact that the future of opera depended upon three conditions. First: the raising of an underwriting by the Metropolitan Opera Association of $100,000; second: the co-operation of the personnel of the Metropolitan in effecting a reduction of expenses to a point where a balanced budget might be achieved; third: the co-operation of the public substantially increasing their subscription for opera seats for next season.

"When asked if he thought these conditions could be fulfilled, Mr. Bliss said that the opera loving public and the Metropolitan personnel now have the opportunity to determine this."

Mr. Gatti-Casazza, retiring general manager, issued the following cordial endorsement of the board's decision:

"It has always been my sincere wish and devout desire that some means be found by which the Metropolitan Opera might continue to function after my departure. I am, therefore, very happy that a solution has been found which will assure its future.

"My successor, Herbert Witherspoon, is an old friend and so are his two future collaborators, Edward Ziegler, my present excellent assistant, and Edward Johnson, a distinguished member of our company. It is with all sincerity and warmth that I wish them all the most complete and lasting success that I could wish to myself."

NEW MANAGER A VERSATILE MUSICIAN

Mr. Witherspoon brings to the post of general manager not only a wide experience as an opera and concert vocalist, but extensive executive ability gained as director of leading musical schools and for one season of the former Chicago Civic Opera. He was born in Buffalo on July 21, 1873, the son of the Rev. Orlando and Cora Taylor Witherspoon. After his graduation from Yale University in 1895 he studied drawing and painting at the Yale Art School and singing under teachers in New York, London, Paris and Berlin, among them Dubulle, Lamperti, Henry J. Wood, Max Treumann, Walter Hall, Capoul and Bouhy. He also studied acting with Capoul and Anton Fuchs in Munich. Mr. Witherspoon's concert debut was made in New York City in 1895. Three years later he made his operatic debut in England under Henry W. Savage with the Castle Square Grand Opera Company. After singing one season with this group he began eight years of concert tours in the United States, Canada and Europe, touring with the Thomas Orchestra, the Pittsburgh Orchestra and other distinguished musical organizations and societies. He also appeared as soloist at festivals in this country and England. He sang with the Metropolitan from 1908 to 1918. He was instrumental in founding the American Academy of Teachers of Singing in New York City on March 25, 1922, and of this institution he served as chairman until 1926. From 1926 until 1927 he lectured in forty-two leading cities of the country on Music as a Vital Factor in General Education. Mr. Witherspoon was president of the Chicago Musical College from 1925 to 1929, director of the Chicago Civic Opera from 1930 to 1931, and director of the Cincinnati Conservatory of Music from 1932 to 1933. During the Chicago Century of Progress Exposition of 1933 he served as chairman of music. Among many other organizations, he is a member of the Society of American Musicians, and the Bohemians of Chicago, which he founded in 1928.

Edward Johnson, new assistant general manager, is best known as an opera and concert singer in Europe and this country. He was born in Guelph, Ontario, the son of James and Margaret Johnson, was educated at Toronto University, and received an honorary LL.D. degree from the University of Western Ontario in 1929. He made his debut in Padua and sang widely in Italy under the name of Edoardo di Giovanni, including five seasons at La Scala. He joined the Metropolitan in 1922, and has also been heard at Ravinia. Mr. Johnson created the rôle of Parsifal in Italian in Milan in 1914. He was the first and only tenor to sing Pelléas at the Metropolitan, and has created rôles in new operas by Puccini, Pizzetti, Montemezzi, Zandonai, Alfano and Deems Taylor. He was co-chairman with Lucrezia Bori of the committee for raising the Metropolitan Opera maintenance fund in the last two seasons.

Mr. Ziegler, who has been associated with the Metropolitan for the last twenty years, is a native Baltimorean. He was music critic of the New York World from 1903 to 1908, music and dramatic critic of the New York Herald 1908 to 1917, administrative secretary of the Metropolitan 1917-20, and assistant general manager since the latter year.

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Cincinnati Hails Kubelik After Absence

Violinist Appears in Joint Concert with His Son—Dalies Frantz Impresses in Recital

CINCINNATI, O.—An abundance of musical events of which perhaps the most exciting was the appearance of the two Kubeliks, father and son, who filled the rôles of soloist, composer and guest conductor between them, with the Cincinnati Symphony Orchestra, marked the pre-Lenten period here. Emery Auditorium was thronged for the Kubelik concert. There were those who remembered Jan Kubelik and wanted to hear this great artist again, and those too young to have heard him when last in Cincinnati but who wished to enjoy the distinction of having heard him.

The first part of the program presented gorgeous Handel (Overture to the Occasional Oratorio) music and the symphony No. 1, A flat, op. 55 (Elgar), played as only Eugene Goossens does with his unerring flair for beautiful effects.

The second half was all-Kubelik. Jan was the soloist in his own concerto No. 4 for violin and orchestra, and played under the baton of his young and exuberant son, Raffael. Exquisite tones soared from the fine old violin in the hands of the artist. The audience was so enthusiastic it threw concert manners to the wind and broke into rapturous applause after each movement. Graciously it was rewarded with encores that proved even more delightful than the concerto, and pleased tremendously.

And then came Raffael. Enthusiastic, he conducted wtihout score the Midsummer Night's Dream music (Mendelssohn) with delicate artistry and fine understanding of the master that was surprising. Orchestra and audience were both under the spell of youth and music. It was a concert long to be remembered for its uniqueness and fine music.

DALIES FRANTZ PLAYS

The audience sat, huddled in fur coats, through blasts of cold air that blew through the Hall of Mirrors in almost breathless silence before tumultous applause broke out after the playing of the young American pianist Dalies Frantz.

From delicacy of interpretations to tremendous crescendos, with a depth of understanding and a strong feeling for beauty, Frantz held his audience and gave unstintingly of encores.

A charming program of early music for clavichord, harpsichord and the recorder, played by John Challis, who was presented by the Southern Ohio Chapter, A.G.O., proved that Bach, Handel, Purcell and others of the old school wrote music that sounds especially lovely when well played on these instruments.

The Orpheus Club, under the direction of Thomas James Kelly, presented Irene Williams as the soprano soloist on the second program of the season. Noteworthy was a group of Sibelius and Palmgren.

Lovers of chamber music enjoyed especially the program of Mendelssohn, Beethoven and H. Waldo Warner (a Cincinnati première), played by the Gordon String Quartet. The Cincinnati Chamber Music Society brings to the city each year outstanding organizations in noteworthy programs. Mr. and Mrs. Rudolph Wurlitzer are among the leading spirits in the society.

M. D.

Frantz to Be Heard Again in New York

Dalies Frantz, American pianist, who has been fulfilling an extensive concert tour this season from coast to coast, is to appear in a second recital at Town Hall, New York, on March 24. His program will consist of works by Mozart, Bach, Brahms and Franck.

© G. Maillard Kesslere

"Regarded by many as the greatest singer of the day"

"Time" Magazine, Dec. 10, 1934

* * *

Record of Current Season:

PRIMA DONNA SOPRANO, Metropolitan, Philadelphia, San Francisco and Chicago Opera Companies (*Tosca, Butterfly, Rosenkavalier, Meistersinger, Tannhäuser, Walküre, Lohengrin*)

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Last New York Recital This Season
Town Hall, Sat. Aft. March 16

LOTTE LEHMANN

"Her Song Recitals Have Been Musical Events in New York During Recent Years"—*N. Y. Sun, Dec. 27, 1934.*

"MME. LOTTE LEHMANN is as great a singer of songs as she is an interpreter of opera. Her fame as an interpreter of songs brought an audience to Town Hall that filled every inch of space on the stage and showered her with demands for 'more' even after she had generously added an almost endless list of encores. Standing there, amid the flowers banked on every side, the charm of this woman reached every person in the audience, as with quiet authority that only a truly great interpreter can put forward, she sang with deep feeling and beautiful understanding the master songs of Schubert, Brahms, Schumann and Wolf. At the close of that wonderful cycle, Schumann's 'Frauen Liebe und Leben' (Woman's Love and Life) more than one woman sat there in tears, certainly a fine tribute to a great artist." *New York Evening Journal, Feb. 7, 1935.*

"IT is for such singers as Lotte Lehmann that lieder were written—for singers with warmth, passion, tenderness, understanding. After hearing her, one realizes again how seldom music gets the performance it asks for. She has everything a singer needs." *Boston Herald.*

"THIS is a voice of heavenly beauty—a glorious and soaring tone, warm, yet pure; dramatic, yet exquisitely lyric; joined to a musical intelligence, a superlative vocal technic and a depth of feeling such as one rarely encounters." *Chicago Herald-Examiner.*

Recent National Publicity:

"TIME" Magazine (Feb. 18, 1935)
Colored photograph of Lotte Lehmann on front-cover page, also a one-column story.

THE NEW YORKER (Feb. 23, 1935)
"Profiles" — Feature story on Lotte Lehmann covering 5 pages.

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NEW YORK CONCERTS

MARCH 4

Vecchi Singers The second concert of the season by the Dessoff Choirs (Margarete Dessoff, conductor) was presented by the Vecchi Singers, a dozen mixed voices selected from the larger bodies, at the French Institute. Yella Pessl, harpsichordist, assisted in solo numbers. The instrumental ensemble included also Diana Dipson and Jessie Dyke, violins, and Jesse Teiko, double bass.

The novelty of the evening was a first hearing of three madrigals on words from Goethe's Venetian Epigrams by Hans Weisse, Viennese composer and theorist, who teaches composition at the Mannes School in New York. He is a highly proficient contrapuntist and the romantic texts seemed to call forth a lyrical vein as well, the second of the works being so pleasing that it was repeated. This number deserves to be heard again, for it is on a par with the better productions of the European modern schools.

The reminder of the list consisted chiefly of repetitions of some of the more successful works given by the groups in their ten years of activity. The highest point musically was reached in five madrigals of Monteverdi, arranged by Rieti, for various combinations of voices, one sung *a cappella* by two sopranos and the others by from four to six mixed voices, accompanied by instruments. Especially delightful was Vago augelletto for six voices with harpsichord and two violins. The most successful performances were those of five *a cappella* madrigals by Hans Leo Hassler (1564-1612), the fervent and melodious quality of these folk expressions, with their simple sentiment, completely winning the audience.

The opening number was Conrad Beck's setting of Es kummt ein Schiff geladen, an old Christmas song, used as the basis of a somewhat prolix dissonantal setting for four-part mixed chorus. Miss Pessl played a Handel chaconne in G major skillfully and was induced to add an encore. The audience was large and appreciative of the work of the singers and their able conductor.

Philip Frank Philip Frank, violinist, was heard in recital at Town Hall on Monday night before a large and receptive audience, for whom he played praeludium and allegro (Kreisler), Sibelius' concerto in D minor, the grand adagio from ballet Raymonda (Glazounoff-Zimbalist), Tzigane (Ravel), the César Franck sonata in A and pieces by Falla-Kreisler, Bloch and Sarasate. Mr. Frank, who is a pupil of Zimbalist, has a full, sensuous tone and a pliant, comprehensive technic. He draws upon considerable depth of temperamental resource, and colors his interpretations with the rich tones of a poetic nature. His playing is free from the roughnesses of immaturity and gives promise of widening perspective. The audience applauded Mr. Frank with warmth.

MARCH 5

Myrtle Leonard A first New York recital by Myrtle Leonard, American contralto of the Metropolitan Opera, given in Town Hall, brought a wide variety of old and modern airs. The artist presented a charming manner and sang with much magnetism. Miss Leonard, heard in opera on the West Coast before joining the Metropolitan, revealed a voice of breadth and attractive quality in the aria, Into Thy Hands from Bach's cantata God's Time Is Best, which was followed by Scarlatti's Gia il sole dal Gange, and Haydn's eerie Spirit's Song, done with imagination and restraint.

The second group comprised four Lieder, Wolf's Über Nacht and Mausfallen-Sprüchlein, Schumann's Ich grolle nicht, and Schmied Schmerz by Van Eyken. The taxing Schumann song was particularly well delineated and the Wolf numbers done with vivacity and intelligence. In French works by Tremisot and Ferrari and three Italian songs by Respighi and Cimara the singer successfully captured the atmospheric and emotional notes of these tone-paintings. A final group in English by Stanford, Edwards, Kramer and Taylor revealed the singer's excellent diction and effective dramatic conceptions to advantage.

Miss Leonard's equipment is particularly suited for performances in the larger concert works, such as oratorios. In this field she would conceivably distinguish herself, as her voice is one of solid texture, while emotional appeal and fine sincerity characterize her interpretations. The audience was most cordial and several encores were added. The piano accompaniments of Mildred Brown were intelligently conceived and well adapted to the singer's style.

Anne Judson A pleasing and able young artist appeared on Tuesday evening at the Barbizon-Plaza concert hall. This was Anne Judson, contralto, who revealed her skill and musicianship in Dido's Lament from Purcell's Dido and Aeneas, Handel; Astorga and Paradies numbers; a German group by Erich Wolff, Hugo Wolf and Strauss; songs of Ravel, De Severac and others, and a list in English that included El Zingaro by Solon Alberti, Miss Judson's teacher, who acted as her accompanist. The young woman has a voice, deep and expressive, emitted without effort and with commendable smoothness. Her audience, a large one, received her enthusiastically. Mr. Alberti gave excellent piano support, and bowed for applause that greeted his song.

MARCH 6

Ignaz Friedman The return of Ignaz Friedman to this country after five years' absence drew an expectant capacity audience to Town Hall for the first of two recitals scheduled this month by the eminent pianist. The mature technical mastery of the brilliant artist was in evidence throughout the program.

Beginning with a Mozart Rondo and the Busoni transcription of Bach's Chaconne, he proceeded to a generous Chopin group which brought the outstanding *bravura* exploits of the concert, and concluded with Schumann's Carneval. It is in the Romantic school that Friedman's artistry excels. The unique opportunities for keyboard glamor and brilliancy that the music of Chopin affords were utilized to the full in his playing. This group included the polonaise in B flat major, ballade in C minor, nocturne, op. 62, mazurkas in C sharp minor and D minor, and études in G sharp minor, G flat and C major, to which several encores were added. There is a peculiar grace and witchery in Friedman's interpretations of this music, the sensuous coloring and exquisite command of tone being complemented by a remarkably fastidious digital skill. Delighted murmurs were heard as he manipulated the intricacies of the études with perfectly even scale passages and gave authentic rhythmic *élan* to the mazurkas. Undoubtedly there is a poetic quality to his readings which removes them from the sheer plane of technical display.

The Bach performance had great sonority and the Mozart was daintily and restrainedly played, while the Schumann gallery of inimitable portraits glowed with opalescent tints and afforded many moments of the utmost tonal delight. A great virtuoso returned in the fullness of his powers, Friedman harvested plaudits and recalls without stint. The large audience was predominantly youthful in its constituency, proving that the ardors of romantic music appeal today as ever, despite the cerebral claims of the moderns. Undoubtedly the pianist will discover an equally enthusiastic throng for his future New York recitals.

MARCH 7

Philharmonic Orchestra Brahms' German Requiem constituted the program on Thursday evening and Friday afternoon last week at Carnegie Hall, performed by Toscanini, the Philharmonic Orchestra, and the Schola Cantorum. The concert was repeated Sunday afternoon.

It is indeed difficult to describe all the devotion, tenderness, exaltation, and beauty with which Toscanini made his interpretation alive and appealing. It was a true message of inspired eloquence, and it reached the fancy of the hearers as deeply as it touched their emotions.

There is nothing further to be said about the Requiem itself. It has taken its place with the immortal masterpieces. Those who are not acquainted with it have missed one of the loftiest experiences in music.

Hugh Ross had trained the Schola Cantorum singers admirably and they gave remarkable response, in fine tone and rapt spirit, to the conducting of Toscanini.

The solo parts were done by Elisabeth Rethberg and Friedrich Schorr, both of whom were also under the spell of the irresistible leader and sang with deep feeling and authoritative art. Those fortunate enough to listen to this concert will long treasure it in their memories.

The American Ballet The American Ballet continued its excellent work on Thursday night, presenting a bill which retained Serenade and Reminiscence from the original list of offerings, with Transcendence kept in from their change of entertainment on Tuesday night. All but the last have been reviewed in these columns. Transcendence is in effective contrast to the delicacy of Serenade and Reminiscence, its note being the macabre. Its sub-divisions include The Mesmerism and The Witches, and it is danced before a stage setting of appropriate gloom and starkness. William Dollar, as The Man in Black, was a diabolic figure, breathtakingly swift and carrying conviction in his sinister characterization. There was a capacity house and the dancers, all young, supple and fleet, bowed to unbounded enthusiasm.

MARCH 9

Philharmonic Concerts for Children Ernest Schelling provided further delights for the youngsters whose musical enlightenment he undertakes in the Saturday morning series, this time an excursion into the field of opera, a presentation of Rimsky-Korsakoff's Snegourotchka, produced by the Art of Musical Russia, Inc., and conducted by Mr. Schelling. The time of performance was shifted to the afternoon, and the appointed hour saw Carnegie Hall packed to the doors with children and their attendant adults.

The title part of Snow Maiden was tunefully and effectively projected by Nina Quartin. Anna Hamlin won vocal and dramatic laurels as Koupava. Karen Olson was the light-hearted, lady-killing Shepherd Lehl, Harold Hansen a benevolent and clear-voiced Czar. Thomas Thomas, in the character of Misguir, scored for fine singing and acting. Mack Harrell did well in the dual capacity of King Frost and Bermiata.

The opera was sung in English, and given in the colorful and fantastic setting that is associated with this phase of Russian art. The costumes were gorgeous, and the background so intriguing and appropriate that they deserve special commendation. The sold-out house listened avidly to this musical offering, and lavished applause on conductor and principals.

National Orchestral Association Leon Barzin, Ossip Gabrilowitsch, and the National Orchestral Association continued their piano concerto series at this matinee in Town Hall, and again attracted a capacity regiment of devoted listeners.

The program was made up of the B flat and D minor examples by Brahms, which really constitute symphonic fare, and were appropriately performed in that spirit by the soloist, leader, and orchestra. They achieved splendid coöperation with well knit ensemble and entire fusion of musical intentions.

Gabrilowitsch's presiding at the keyboard brought forward the most salient and ingratiating facets of his art. In him, the Brahms style, with its blend of classical and romantic portents, finds an ideal interpreter and one who possesses the tonal variety and technical command with which to realize the dictates of his fancy and musicianship.

It was an afternoon of elevated music superbly voiced, and the resounding plaudits could justifiably be accepted not only by Messrs. Gabrilowitsch and Barzin, but also by the excellent orchestra which furnished such solid rhythmic support, full tone, and brilliance of execution.

MARCH 10

Philharmonic Orchestra The Sunday matinee of the Philharmonic Orchestra at Carnegie Hall, repeated the presentation of Brahms' German Requiem, Toscanini conducting, and Elisabeth Rethberg and Friedrich Schorr singing the solo parts. A review of the performance, which again reached impressive heights and enthused its auditors, will be found in the list of Thursday concerts (March 7) discussed earlier in this department.

Kohana Under the auspices of Sally Rand, Kohana made her reappearance—the first in a number of years—in a recital at the Guild Theatre on Sunday night, assisted by her sister, Paula. Hers is the interpretative type of dancing, and in this style she is temperamentally and imaginatively gifted. Compositions by Debussy and the Russians, Stravinsky, Scriabin, Prokofieff and others, were used as a medium for her art. Having a fine feeling for rhythm and a flair for the picturesque, both Kohana and her sister succeeded admirably in conveying moods and suggestions through manifold patterns, graceful poses and graphic mimicry which captivated the large audience present. Mercedes Bennett, pianist, furnished most of the music, assisted by Dorothy Minty, violinist, and Olga Zundel, cellist.

Other Concerts

George Mevi, Lieder singer, Barbizon-Plaza, March 4, evening.

Renaissance Quintet, Roerich Hall, March 5, evening.

Lois Phelps, pianist, Town Hall, March 8, evening.

Salvatore Sullo, pianist, Town Hall, March 10, afternoon.

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"ONE COULD NOTE A CAREFULLY CULTIVATED, DYNAMICALLY and rhythmically varied ensemble. . . . An outstanding impression." *New York Staats-Zeitung*

"A CONCERT OFFERING ARTISTIC NOVELTY AND MUCH PLEASURE . . . Gave an admirable performance. They are both outstanding pianists. . . . Effective display of difficult style and pianistic bravura. . . . Wide range of good phrasing, accent, dynamics, and poetic taste. . . . A new organization of value has joined the ranks of New York's music interpreters. . . . The audience was very large." *New York Sun*

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". . . THEY HAVE LEARNED THE ART OF MUSICAL TELEPATHY TO an extraordinary extent. The balance, flexibility and suave interplay of their performance was amazing." *New York Daily Mirror*

"THE HIGH SPOT OF THE EVENING WAS UNDOUBTEDLY THE PLAYing of the Brahms Variations. . . . Remarkable ensemble, sincerity and superb technic . . . a performance of true virtuosity." *Brooklyn Daily Eagle*

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Ormandy Brings Minneapolis Forces for Two Concerts—Goossens Wins Laurels as Guest Leader of Local Orchestra—Appearances of Lehmann, Menuhin, Piatigorsky and Others Warmly Applauded

PITTSBURGH, PA.—With Eugene Ormandy conducting, the Minneapolis Symphony Orchestra played two brilliant concerts here with impressive results. The opening event of the Miller City band featured Eunice Norton, whose pianism in the Tschaikowsky concerto proved an eloquent endeavor. Miss Norton was in fine fettle. One wonders how so spare a physique can marshal such power such as is demanded in this mighty concerto. Yet this young woman not only drew forth vital tone from her instrument but endowed her entire performance of this work with emotional intensity and poetic concept. It was apparent that she was living every note, every phrase, and a tremendous ovation greeted her at the conclusion of her playing, necessitating a double encore.

The Minneapolitans' matinee event, scheduled as An Afternoon in Old Vienna, brought forth works of Schubert, Strauss (Johann, Jr., and Josef) and Mozart, all projected with stirring appeal under Ormandy's expressive conducting. The afternoon soloist was Louise Lerch, whose lovely soprano voice enhanced the enjoyment of the occasion. She sang four Schubert Lieder with orchestral accompaniment evincing meticulous style and a voice of warmth and appeal. Amid hearty acclaim she repeated the last number of her group, Hark, Hark, the Lark.

The Tuesday Musical Club Choral, under a new leader, Mildred Weaver, gave its season's first concert with Byrd Elyot, violinist, as soloist. Miss Weaver proved a competent director in presentation of works of Gordon Balch Nevin, Harvey Gaul, and other items. Miss Elyot was heartily applauded in her performance of Lalo's Symphonie Espagnole and a group of shorter pieces. Mrs. Roy Shoemaker was at the piano for the Choral, and Marian Duell McDade was Miss Elyot's accompanist.

The D'Oyly Carte Opera Company played a week's engagement here at the Nixon Theatre to packed houses. It was a stirring sight to see our jazz-worn and cabaret-tired populace turn out in such force and manifest such intense enthusiasm for the striking works of Gilbert and Sullivan. The operas presented included The Gondoliers, Trial by Jury and The Pirates of Penzance, The Yeomen of the Guard, The Mikado, and Iolanthe. Isidore Godfrey directed all the performances with skill and fine musicianship.

Closing the May Beegle series, Yehudi Menuhin, who at eighteen is already of the chosen company of the great, gave a recital with Marcel Gazelle at the piano that proved the high spot of this series and one of the season's features. Yehudi offered a program both generous and impressive and his playing thereof was a thrilling experience for the capacity audience. A bedlam of applause followed the playing of each item. Several extras had to be given at the end of the list. The auditors remained unappeased and the light had to be turned off ere the vast crowd of enthusiastic admirers began their homeward trek.

GOOSSENS LEADS ORCHESTRA

Disclosing top form of the season the Pittsburgh Symphony Society under the guest-conducting of Eugene Goossens and with Henry Harris, Pittsburgh pianist as soloist, played to another success. Mr. Harris offered the concert-worn Liszt E flat concerto and played it like a veteran with dazzling technical skill. Mr. Goossens again proved a convincing and imaginative conductor.

Gregor Piatigorsky's cello recital under the Art Society aegis was a notable occasion. With Pierre Luboshutz at the piano the Russian won a deserved tribute with surpassing playing.

The American Society of Music Arts sponsored three recitals by young American musicians. The first event introduced Marie Simmerlink Kraft, contralto, accompanied by Edwin Arthur Kraft, and Georgia Orwig, Pittsburgh pianist. The second recital featured Gladys Stevenson, pianist, and Reed Kennedy, baritone, with Earl Mitchell at the piano. Earl Wild, pianist, and Milton Thomas, fourteen-year-old violinist pupil of Ralph Lewando, with Emma Finkelpearl at the piano, featured the final concert.

The Shapiro String Quartet gave their second concert, the featured work being Frank Bridge's quintet for piano and strings with Julia Kasanoff as assisting artist.

The Wachter String Quartet brought to performance the Brahms clarinet quintet with Domenico Caputo collaborating.

The Y. M. and W. H. A. Choral Society of sixty directed by Harvey Gaul, gave the first local presentation in Hebrew of Ernest Bloch's Avodath Hakodesh—Jewish Sacred Service—amid the intimate religious setting of the Rodef Shalom Temple. Charles A. H. Pearson was at the organ and Lucy Balter, at the piano. The soloists were drawn from the choral ranks.

Louise Homer Stires, soprano, with Earl Mitchell at the piano, appeared in recital under the auspices of the Twentieth Century Club.

LEHMANN IN RECITAL

Concluding the Art Society season in a burst of artistic glory, Lotte Lehmann, distinguished soprano, accompanied by Erno Balogh, won a veritable triumph in an all-Lieder recital. It has been years since such an impressive program has been offered the local public. Therefore there was a huge outpouring of lovers of the best in vocal art. And Mme. Lehmann proceeded to enthrall these admirers with her incomparable art. The evening was one ovation after another.

R. L.

WJZWEAFWABCWOR

Louise Bernhardt, contralto, was heard over WOR, March 7, on the symphony program conducted by Philip James....Schubert's tenth symphony, in C, was the main offering of the Chicago Symphony Orchestra in its concert of March 9, broadcast by WOR and other stations of the Mutual Broadcasting System. Dr. Frederick Stock conducted ....Giovanni Martinelli was interviewed by Geraldine Farrar in the intermission between acts of Tristan und Isolde, which formed the March 9 broadcast (WEAF-WJZ networks) from the Metropolitan Opera House.... Editha Fleischer, Frederick Jagel, Marek Windheim and Louis D' Angelo were heard in Smetana's The Bartered Bride, presented to WEAF's listeners on March 10 by the Chase and Sanborn Opera Guild....Henry Holden Huss was guest on the American Composers Hour (WOR) on March 10. With Eddy Brown, violinist, who has arranged the series, Mr. Huss played his sonata for violin and piano, op. 19....Also on March 10, Carlos Salzedo and Lucile Lawrence gave a program of harp music from WOR in the Chamber Music Society of America series....Kate Keath Field has started a new course of song recitals on Wednesday afternoons over WOV. Miss Field is an artist-pupil of William A. C. Zerffi....Ignaz Friedman, Polish pianist, gave a special broadcast over WJZ on March 11....A symphonic program by the Cleveland Orchestra (Dr. Artur Rodzinski conducting) and another featuring chamber works written by members of the League of Composers were included in the four NBC Music Guild broadcasts scheduled for the week of March 11....Felix Salmond, cellist, was guest artist of Howard Barlow's Understanding Music program with the Columbia Symphony Orchestra, broadcast over the nationwide WABC chain on March 12. Mr. Salmond featured Boellmann's variations on a theme for cello and orchestra....Beethoven's Eroica Symphony was played by the Eastman School of Music Orchestra from the studios of WHAM, Rochester, N. Y., over a WJZ network on March 14, with Samuel Belov conducting....Francis Moore, pianist, was guest soloist with the Little Symphony Orchestra (Philip James, conductor) over WOR, March 14.

The Metropolitan Opera broadcast of March 16 will be Verdi's Aida, with Elisabeth Rethberg, Giovanni Martinelli and Carmela Ponselle. These broadcasts are carried by the combined WJZ and WEAF networks ....Rose Bampton's weekly program on WEAF includes on March 16 the spring aria from Saint-Saëns' Samson and Delilah.... WABC carries another program of the New York Philharmonic Orchestra (Arturo Toscanini, conductor) on March 17. Vladimir Horowitz is the piano soloist. The concert being one of the Brahms Cycle, Horowitz will perform Brahms' concerto No. 1 in D minor....Special concerts of March 16 on the Columbia network include the Children and Young People's concert of the New York Philharmonic (Ernest Schelling, conductor); the Buffalo Philharmonic Orchestra (directed by Lajos Shuk) in a program commemorating the 250th anniversary of the birth of Bach; and the Bucknell University Symphony Orchestra with a mixed chorus of 100 voices signalizing the ninetieth anniversary of the founding of Bucknell University at Lewisburg, Pa. Also on March 16, the WABC facilities carry the regular weekly broadcast of the Minneapolis Symphony Orchestra under the baton of Eugene Ormandy, and the final program in the series being presented by Abram Chasins, pianist.

On March 17, Rosa Ponselle will be the guest artist with the Ford Symphony Orchestra and chorus conducted by Victor Kolar on WABC....Frances Alda and Paul Kerby are to be soloist and conductor with the General Motors Symphony Orchestra, March 17 (WJZ). On the same evening Hilda Burke, Rose Bampton, Giovanni Martinelli and Robert Weede take part in the Chase and Sanborn Opera Guild production of Il Trovatore on WEAF....John McCormack is to be heard over a WJZ network the same day as guest soloist during the Knights of Columbus Mobilization for Catholic Action....Another March 17 featured singer is Mario Chamlee, on the Garden Program (WEAF) ....Ernestine Schumann-Heink will observe St. Patrick's Day, March 17, on her weekly WEAF broadcast, by singing Macushla.... The Walberg Brown String Quartet has been added to the list of chamber music groups now being featured on NBC schedules, for a series of Sunday morning broadcasts over WJZ.

March 18, on WEAF, Robert Braine, pianist-composer, will explain the use of jazz rhythms in his Phantasy, which, with another manuscript composition, Valse Poetique, will be played with orchestra....Gladys Swarthout, again guest soloist on the WEAF Voice of Firestone concert, is to include excerpts from Thais in her program of March 18.... Joseph Coleman, a pupil of Auer, is commemorating the 250th anniversary of Bach by playing that composer's second violin concerto over WOR, March 19....The regular Tuesday broadcast of Understanding Music, conducted by Howard Barlow on the WABC hook-up, will be devoted to Beethoven overtures on March 19....March 20, the Curtis Institute of Music presents students of its chamber music department in a recital on the Columbia network....The same date brings Marcel Hubert, cellist, with Howard Barlow's Symphony Orchestra on WABC.

A series of trans-Atlantic programs over NBC networks during the spring and summer will bring broadcasts from Italy. The plans include the broadcast of the Festa del Redentore, annual celebration each August of the "Saviour's Feast" by Venetian gondoliers; description and music from the so-called "Calendimaggio," at Assisi, a festival dating back to mediaeval times, held every April 30 to usher in the month of May; portions of the music festival at Florence; a concert by Arturo Bonucci, cellist; and a pick-up from the observatory at Monte Rosa, headquarters for research work for many prominent European scientists.

Milstein Plays in General Motors Concert Led by Reginald Stewart

The weekly General Motors concert on March 10 had Nathan Milstein, violinist, as soloist, and Reginald Stewart, conductor of the Toronto Symphony Orchestra, as guest leader. The concert was given in the Centre Theatre, New York, and broadcast over a nationwide NBC chain.

The program was opened with Wagner's Rienzi overture, the stirring trumpet calls and dramatic development of which were given strong effect by the visiting Canadian conductor. Stewart is a vigorous and forthright baton figure; he imbued this music with the resiliency of youth and lent to the pages attractive emotional coloring. Milstein played the Tschaikowsky concerto with the brilliant virtuosity for which he is known in a reading that satisfied lovers of the Russian composer's music both for its unusual bowing and fingering dexterity and for melodious treatment of the lyrical passages. The orchestra cooperated in an accompaniment of glowing color and tonal richness, carefully subordinated to the soloist.

The second half of the program brought performances of a suite from Bizet's Carmen and Tschaikowsky's pompous Marche Slave, played with due impressiveness and tonal weight by the ensemble under Stewart. Milstein returned to play a posthumous Chopin nocturne and Rimsky-Korsakoff's Flight of the Bumble Bee with piano accompaniment. Both soloist and conductor were singled out for warm applause and many recalls by an enthusiastic audience.

R. K.

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Three Seasons—Manhattan Symphony Orchestra of New York
Two Seasons—Pennsylvania Orchestra, Philadelphia
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"Scherzino"
"Bagatelle"
"Albumblatt"
"Humoreske"
"Sarabande"

Opus 88
"Rigaudon"
"Valse Brilliante"

VIOLIN AND PIANO

Opus 86
"A Prayer"

OPERETTAS

"The Pearl Girl"
"The Peasant Bride"
"The Fire Prince"
"Happy Jack"
"The Red Flame"
"Boyhood Days"
"Nancy Brown"

CHAMBER MUSIC

Sonata for Violin and Piano
String Quartet #1 A major
String Quartet #2 C major
Piano Quintette
Trio #1 C major
Trio #2 G minor

CELLO AND PIANO

"Saltarello" *Opus* 35
"Elegie" *Opus* 36
"Gavotte"
"Air" in ancient style *Opus* 88
"Mazurka"

ORATORIOS—CANTATAS

"MUSIC—AN ODE" op. 75. Mixed Chorus and Orchestra (composed for the 60th anniversary of the Worcester Festival) Schirmer
"RESURGAM" Oratorio, op. 98. Mixed Chorus and Orchestra (composed for the Cincinnati Festival) Ditson
"MIRTIL IN ARCADIA'.' a pastoral, op. 100. Soli, Mixed Chorus and Orchestra Birchard
"THE NEW EARTH", Ode, op. 85. Mixed Chorus and Orchestra. Ditson
"MERLIN AND VIVIAN", Lyric Drama, op. 52. Soli, Mixed Chorus and Orchestra Schirmer
"BELSHAZZAR", Cantata, op. 112. Soli, Chorus and Orchestra. Presser
"DIVINE TRAGEDY", Easter Cantata, op. 139. Soli, Mixed Chorus and Organ. Manuscript
"THE FAIRIES",, Ballade, op. 3. Mixed Chorus and Orchestra. Boston Music Co.
"LELAWALA, a legend of Niagara", Ballade, op. 13. Mixed Chorus (also women's voices) and Orchestra. Schmidt
"THE PRINCESS OF YS" Cantata, op. 34. Women's Voices (also mixed Chorus) and Orchestra "
"A LEGEND OF GRANADA", Cantata, op. 45. Women's Chorus and Orchestra. Schirmer
"THE FATE OF PRINCESS KIYO", Cantata, op. 58. Women's voices and Orchestra. Schirmer
"THE GOLDEN PRINCE", Cantata, op. 70. Women's Voices and Orch. Schirmer
"THE FAIRY THORN", Cantata, op. 76. Women's Voices and Orchestra Schirmer
"JABBERWOCKY", Ballade, op. 82. Mixed Voices and Orchestra Manuscript
"IN ARCADY", Idyl, op. 83. Women's Voices and Orchestra. Manuscript
"PROPHECY AND FULFILLMENT", Christmas Cantata, op. 91. Mixed Voices. Flammer
*"IN MUSIC'S PRAISE", Cantata, op. 21. Mixed Chorus and Orchestra. Ditson
"THE ADMIRAL OF THE SEAS". Mixed Chorus and Orchestra. Birchard
"THE WEDDING DAY". Children's Cantata. Birchard

PART SONGS
(Women's Voices)

Opus 6
"Dreamy Lake"
"The Miller"
"A Snowflake"
Opus 51
"You Ask Me for a Song"
"The Catechist"
"One Soul"
"What the Winds Bring"
"Bid Me to Live"
"Autumn Song"
"Roads"
"Orchards"
"The Toll of the Sea"

(Mixed Voices)

"O Lady Mine" *Opus* 10
"Ballade of June"
"Recessional" *Opus* 38
"How Silent—How Spacious" *Opus* 39
"A Sabbath Day" *Opus* 87
"It Was Not in the Winter"
"The Passing of Spring"

PART SONGS
(Men's Voices)

Opus 1
"The Pixies"
"Good Night"
"The Water-lily"

Opus 8
"A Ballade of Midsummer"
"Dedication Ode"
"Gypsies"
"Hunting Song" from Music an Ode
"The Lucky Horse Shoe"
"The Musical Trust"
"The Walrus and the Carpenter" Op. 78
"Love" from Merchant of Venice
"For Bonnie, Sweet Robin." from Hamlet
"O Mistress Mine" from Twelfth Night

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1912
The Atonement of Pan
Bohemian Club Grove Play, Calif.

1922
Semper Virens
Bohemian Club Grove Play, Calif.

1932
The Legend of Hani
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(* *Indicates works which have been awarded prizes*)

Works for Orchestra in larger forms:

Symphony No. 1 "Youth and Life" in D minor, op. 25. Manuscript
*Symphony No. 2 "The Four Seasons" in F minor, op. 30. Schmidt
Symphony No. 3 in B minor, op. 60. Manuscript
Symphony No. 4 "North, East, West and South" in D minor, op. 64. Schirmer
Symphony No. 5 "Connecticut - Tercentenary" in C minor, op. 140. Manuscript
Oriental Suite, op. 32. Manuscript
"In Bohemia", Concert Overture, op. 28. Schirmer
"Herod" Overture, op. 31 (Orchestra & Band). Carl Fischer
Symphonic Fantasia, op. 46. Schirmer
"Salome" Tone Poem, op. 55. Ries & Erler
Konzertstueck for Cello and Orchestra (Score & Parts). Manuscript
Konzertstueck, op. 61; Cello and Piano. Schirmer
*"The Culprit Fay", Rhapsody, op. 62. Schirmer
"Lucifer", Tone Poem, op 66. Birchard
"Othello", Dramatic Overture, op. 96. Schirmer
"The Ocean", Tone Poem, op. 99. Birchard
"Scherzo Diabolique", op. 135. Carl Fischer
"San Francisco", Suite, op. 121. Birchard
"Streets of Pekin", Chinese Suite. Carl Fischer
"Alma Mater", Overture. Birchard
"Aurora Borealis", Overture. Manuscript
"Concerto for Piano and Orchestra", in one Movement. Manuscript
Theme and Variations, op. 111

Works for Orchestra in smaller forms:

Festival March, op. 5, for orchestra and band. Manuscript
Ballet Suites Nos. 1, 2, 3, op. 16. Manuscript

CARL FISCHER

"The Enchanted Castle", Overture.
"Youth Triumphant", Overture. (also for band)
"Si-pa-pu", Indian Dance.

"Wood Pixies"
"October Twilight"
"In Old Granada"

From Suite Silhouettes. Also for Military Band

Spanish
French
Italian
American
Egyptian
Irish

Overture "Herod"—also for military band
"Pierrot"
"Pierrette"

From Ballet of the Flowers

"Red Rose"
"Marguerites"
"Hollyhocks"
"Poppies"
"Violets"
"Mignonette"
"Heather"
"Gardenias"
"Jasmine"
"Lily of the Valley"
"Bachelor Buttons"
"Daffodils"

"A Prayer"
"Cachuca" (Spanish Dance)
March—"The Bohemians" (also for Military Band)

SCHIRMER

"Entrance of Montezuma"
Prelude Act II "Azora"
Prelude Act III "Azora"

DITSON

Intermezzo "Cleopatra's Night"
"Dance of the Desert Girls"
"Fascination"

CARL FISCHER

"In the Palace of the Khedive"
"Juanita (Valse Brilliante)

Suite Ancienne

Prelude
Minuet
Air Plaintif
Gigue

"Spirit of the Trees"
Angelus from Symphony No. 3

KALMUS

"Zanzibar" (Oriental)
"Princess Enchanting"
"Buffoons"
"Sunset Dreams"

MILLS BROTHERS

"Opals"
"Fleur de Lys"
"Folly"
"West Wind"
"North Wind"
"East Wind"
"South Wind"
"Blue Butterflies"
"Coquette"
Intermezzo
"In Olden Time"
"Strolling"
"Dance of the Satyrs"
"Grief"

WITMARK

"Transformation"
"Battle of the Centaurs"
"Estrangement"
"Unrest"
"The Flight"
"Humming Birds"

SCHIRMER

Suite from "The Atonement of Pan"

"Dance of the Nymphs"
Intermezzo
Ent'racte
"Dance of the Harpies"

"To Victory" (Marching Song)

OPERAS

"Safie" Opera in one act Manuscript produced in Mainz, Germany, 1909 composer conducting
"Azora" Opera in three acts Schirmer produced in Chicago and New York by Chicago Grand Opera Co. composer conducting
* "Bianca" Opera in one act Harold Flammer Produced in New York by American Singers composer conducting
"Cleopatra's Night" Opera in two acts Ditson produced by the Metropolitan Opera Co. in New York, Philadelphia and Brooklyn Two seasons
"A Night in Old Paris" Opera in one act Manuscript produced over the air by NBC

SACRED MUSIC

"Christ, Our Passover" for mixed voices, op. 2. Boston Music Co.
"There were Shepherds", Christmas Anthem, mixed voices, op. 11. Schmidt
"Church Service in E Flat", mixed voices, op. 56. H. W. Gray
"The Christ Child", Christmas Carol, mixed voices, op. 69. Schirmer
"Out of the Depths", mixed voices, op. 71. Ditson
"Blessed Are the Undefiled", mixed voices, op. 71. Schirmer
"If ye abide in Me", Sacred song, op. 74. Carl Fischer
"And Ye Shall Serve the Lord Your God", mixed, op. 74. Schirmer
"He That Dwelleth in the Secret Place", mixed, op. 74. Schirmer
"How Lovely Are Thy Dwellings", mixed, op. 74. Schirmer
"The Lord Is My Strength and Song", mixed, op. 74. Schirmer
"Te Deum and Jubilate Deo", mixed voices, op. 27. H. W. Gray
"Prophecy and Fulfillment", Christmas Cantata, mixed voices, op. 91. Flammer

SONGS

"Halcyone" Dramatic Aria for Soprano and Orchestra, op. 65 Ms.
"When I Go Away from You," op. 68 Carl Fischer
"Love's Rapture" Flammer
Opus 72
"A California Troubadour" Schirmer
"Nectar" "
"Love Song" "
"Doushka" "
"My Love the Lilly Used to Wear" "
Opus 81
"The Whippoorwhill" for Soprano and Orchestra Manuscript
Opus 84
"The Lute Player of Casa Blanca" Carl Fischer
"The Time of Parting" "
"If You Would Have it So" "
Opus 94
"My True Love Has My Heart" Ms.
"Trees" "
"White Butterflies" "
"Moon Roses" "

"Beautiful Mother' Fischer
"A Fairy Tale Lullaby" "
"Make-Believe-Land" "
"My True Love" "
"Now the Lilac Trees in Bud" "
"Prospice" "
"The Red Wing" "
"Colloque Sentimental" "
"Spring Night" "
"Sunset Shadows and You" "
"Twilight Dreams" "
"Under the April Moon" "
Opus 12
"When Thou Art Near Me" Schmidt
"With a Pressed Flower" "
"The Butterfly Is in Love with the Rose" "
Opus 15
"In Thy Clear Eyes" Ditson
"Love's Calendar" "
"To Mistress Rose" "
Opus 17
"By Moonlight" John Church Co.
"If Love Were What the Rose Is" "
"Springtide" "
Opus 18
"Mir traumte von Einen Koenigskind" Schmidt
"Wenn ich in deine Augen seh" "
"Auf Flueseln des gesanges" "
Opus 19
"The Garden Old" Ditson
"What the Flowers Say" "
Opus 20
"You'll Love Me Yet" Ditson
"Nevermore Alone" "
"How Do I Love Thee" "
"Der Asra" "
"I Plucked a Quill from Cupid's Wing" "
Opus 29
"Swing Song" Schmidt
"My Shadow" "
"Where the Boats Go" "
"Young Night Thought" "
Opus 37
"An April Song" Schmidt
"A Garden Courtship" "
"Molly" "
"Because You Cannot Understand" "
"Forever and a Day" "
"There's a Woman Like a Dew Drop" "
Opus 41
"Contrast" Ditson
"Bonjour Violette" "
"Youth's Memories" "
Opus 43
"Francesca" Dramatic Aria for Tenor and Orchestra Manuscript
Opus 44
"In Confidence" John Church Co.
"The Face of All the World" "
"I Heard a Maid with Her Guitar" "
"The Year's at the Spring" "
"Come What Will, You Are Mine Today" "
Opus 48
"Fill a Glass with Golden Wine" Schirmer
"Rose-Time" "
Opus 47
"Little Boy Blue" Schirmer
"The Song of the Luddy-Dud" "
"The Blue Pigeon" "
"The Doll's Wooing" "
"The Shut-Eye Train" "
Opus 49
"Im Gedanken" Schirmer
"Il Pleut des Petales de Fleurs" "
"Leaves Are Falling Like Rain" "
"Liebeslied" "
Opus 53
"In the Time of Rosebud's Blooming" Schirmer
"Butterflies" "
"Evening Song" "
Opus 57
"The Rose Awaits the Dew Drop" Schirmer
"The Rain Is Falling on the Flowers" "
"Peace" "
"My Love" "
"O Hermit O Veery" "
Opus 59
"Ei-lu-li" Schirmer
"Moonlight" "
"Remembrance" "

Metropolitan Opera

La Serva Padrona and Don Pasquale, March 4

That charming new double bill—La Serva Padrona (Pergolesi) and Don Pasquale (Donizetti) attracted a capacity audience on Monday evening, the occasion of its second hearing of the season. The delighted listeners thoroughly enjoyed the melodious music and the comedy of both operas.

In La Serva Padrona, conducted by Vincenzo Bellezza, Editha Fleischer reappeared as Serpina, in which she scored not only through her skillful singing of the quaint music but because of her enticing comedy. In this she had two worthy associates: Louis D'Angelo as Uberto, her stubborn master, and Angelo Bada as Vespone. Mr. Bada's laughable make-up as the suitor for Serpina's hand, and his clumsy antics, found full appreciation.

Don Pasquale brought forth a quartet of artists whose singing and humorous portrayals brought down the house. Lucrezia Bori, youth and grace itself, sang well and acted with an archness and sprightliness that won numerous recalls. Pinza's Don is a masterpiece of characterization and Tito Schipa, fully recovered from his recent indisposition, was heard as Ernesto, the lover. He did well by the rôle and was warmly acclaimed. De Luca, Dr. Malatesta, also gave a creditable performance. Ettore Panizza was at the conductor's stand.

Linda Di Chamounix, March 6

As Linda, heroine of the Donizetti opera, the vivid characterization of Lily Pons, visually and aurally, of this heroine's harrowing experiences, caused general admiration. Richard Crooks magnificently sang opposite her as Charles, the Count, and Gladys Swarthout enacted Pierotto with finesse, as at previous performances. Elda Vettori sang Madalena, and Giuseppe DeLuca, Virgilio Lazzari, Pompilio Malatesta and Giordano Paltrinieri (the last-named replacing Angelo Bada), completed the cast. Ettore Panizza conducted. Rousing applause rewarded all concerned, a large audience filling the house.

Parsifal, March 7 (Matinee)

The fifth performance of the Wagner Cycle was Parsifal, with an illustrious cast which consisted of Lauritz Melchior in the title rôle; Gertrude Kappel (Kundry); Friedrich Schorr (Amfortas); Emanuel List singing the rôle of Gurnemanz here for the first time; James Wolfe (Titurel); Gustav Schützendorf (Klingsor); Doris Doe (A Voice); Angelo Bada and Louis D'Angelo (Knights of the Grail); Helen Gleason, Phíline Falco, Marek Windheim and Max Altglass (the Four Esquires); and the Flower Maidens numbering Elda Vettori, Irra Petina, Dorothea Flexer, Editha Fleischer, Phradie Wells and Miss Doe.

This was an eloquent hearing of the great Wagnerian religious drama, in which Mr. Melchior and Mme. Kappel did outstanding work both vocally and histrionically. Mr. Melchior sang with a tonal purity that expertly expressed the fervor of the Knight of the Holy Grail, and Mme. Kappel was by turns humble and seductive in the difficult dual characterization of Kundry. She brought sensitive vocalism delivered with musicianly finesse to her interpretation.

Mr. List was eminently successful in his portrayal of Gurnemanz. Singing with dignity and assurance, his powerful voice encompassed the lengthy music passages allotted to him with tonal accuracy and fine enunciation. Mr. Schützendorf as Klingsor, Miss Doe singing the off-stage voice, Mr. Schorr (Amfortas), as well as the other members of the large cast, received the concentrated attention and approval of the huge audience for their fine performances. Artur Bodanzky conducted a reverential reading of the score.

Madam Butterfly, March 7

Puccini's Madam Butterfly was presented with Maria Müller as Cio-Cio-San and Giovanni Martinelli in the rôle of Pinkerton. Miss Müller gave a very effective and convincing performance of the tragic wife of the naval officer, both vocally and histrionically. Her acting was at all times natural and her voice capable of meeting the exacting requirements of the character. Mr. Martinelli, always sincere in everything he undertakes, gave unsparingly of his art and furnished the illusion of a young navy officer. The luscious low tones of Ina Bourskaya, in the rôle of Suzuki, were always in evidence. Phradie Wells, as Kate Pinkerton, made a personable appearance and sang acceptably. Richard Bonelli was a sonorous and rich-voiced Sharpless. The others taking part were Giordano Paltrinieri, Pompilio Malatesta, Paolo Ananian, Paolo Quintina and Millo Picco. Pietro Cimara conducted in place of Vincenzo Bellezza, who was indisposed. The house was well filled.

Pelléas et Mélisande, March 8

This twenty-eighth performance of Debussy's Pelléas et Mélisande since its premier presentation at the Metropolitan in 1925, and the first hearing of this exquisite opera this season, had the same cast as last year. Lucrezia Bori was the mystic princess, beautiful in movement and gesture, and singing with a tonal charm that gave the numerous audience occasion to welcome her with enthusiasm. Mme. Bori's conception of Mélisande is imbued with an eerie otherworldly quality that completely expresses the atmospheric music. One of the greatest pantomimic artists singing today, Mme. Bori's graceful body and mobile face portrayed the emotions of the shy Mélisande with a finesse that aroused the most profound admiration.

Edward Johnson, playing Pelléas, was in fine voice. An excellent actor, he gave to the part that expert vocalism for which he is noted. He also received vociferous appreciation from his listeners.

Ezio Pinza, Golaud, has tempered his interpretation splendidly. In his former delineations of Golaud, Mr. Pinza has been too dramatic and inclined to overbalance the delicate unity of the cast by his Italianized over-acting. At this performance he sang with tonal magnificence and acted with restraint. His scene with Ellen Dalossy, the extraordinarily able interpreter of Little Yniold, was built step by step to an intense dramatic climax. Leon Rothier (Arkel), Ina Bourskaya (Genevieve) and Paolo Ananian (A Physician) were also excellent. Louis Hasselmans, conducting, gave a luminous reading to the masterly music and the orchestra played it beautifully.

Tristan und Isolde, March 9 (Matinee)

Another Tristan cast of ideal sort gave a performance of high potency and appeal before a sold-out house last Saturday afternoon. Kirsten Flagstad's performance as the Irish princess was again superbly sung and marked by wistful pathos. The music has not been voiced as beautifully in many years and the artist again revealed a rare power to move the emotions by simple means. Lauritz Melchior's Tristan is a familiar achievement, more eloquently and subtly delineated than by any tenor in recent experience, and sung with rich and varied vocal coloring. Karin Branzell made a Brangäne of distinguished bearing. Her singing of the warning from the tower in Act II blended perfectly in one of the most lyrical portrayals, both by orchestra and singers, that Metropolitan patrons remember. Ludwig Hofmann as King Marke and Friedrich Schorr as Kurvenal gave routined and competent style and vocalism to their parts. The other rôles were sustained by Arnold Gabor as Melot, Hans Clemens as a Shepherd, and a Sailor, and James Wolfe as the Steersman. Artur Bodanzky, seemingly inspired by excellent artists, gave a rarely sensitive reading of the monumental score. In sum, this was a notable occasion and recognized as such by a capacity audience that did not stint its recalls and tributes to the participants.

Rigoletto, March 9

The perennially popular Verdi opus Rigoletto was given again on Saturday night before a large audience. Lily Pons, petite, ornamental and vocally appealing, was Gilda. Frederick Jagel took the part of the Duke, furnishing a masterly portrayal of this dashing rôle. Appearing for the first time here in the title rôle was Armando Borgioli, sinister, deep-voiced and dramatically effective. Irra Petina was pleasing tonally and pictorially as Maddalena. The Sparafucile was Virgilio Lazzari. Others in the cast were Philine Falco, Alfredo Gandolfi, Millo Picco, Angelo Bada, Paolo Ananian, Elda Vettori and Paolina Tomisani. Vincenzo Bellezza conducted.

Sunday Night Concert, March 10

A large audience heard a notable array of artists on Sunday night. These were Leonora Corona, Helen Jepson, Eidé Noréna, Richard Crooks, Giovanni Martinelli, Richard

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Bonelli, George Cehanovsky and Virgilio Lazzari. The program comprised items from operas by Massenet, Gomez, Verdi, Leoncavallo, Smetana, Puccini, Mozart and Giordano. The musical standard was a lofty one, as might be surmised from this eminent list of singers, and all the participants bowed to enthusiastic applause. The orchestra of the Metropolitan had as conductor its concertmaster, Pierre Henrotte.

OrmandyLeadsOrchestra In Philadelphia

Minneapolis Conductor Makes Seasonal First Appearance in Program of Interest—Horowitz Acclaimed in Recital

PHILADELPHIA.—Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, returned to Philadelphia as guest conductor of the Philadelphia Orchestra for the first time this season, for the concerts of March 1, 2 and 5, when he presented a program of interest and brilliance.

The opening number was a chorale and fugue in D minor by a young contemporary composer, Arnold Zemachson, who proves the point that to be modern a musical composition does not have to be a tax on the ear-drums or disposition of the listeners. It is modern in feeling but composed in classic style. Mr. Ormandy gave it an excellent reading, working up the climax effectively.

The symphony No. 2 in D minor of Brahms closed the first part of the program and received a superb reading at the hands of Mr. Ormandy and an equally fine performance by the orchestra. Mr. Ormandy seems to evoke from the orchestra a spirit and fire. Each section of the symphony had notably fine solo playing by Arthur Berv, horn, and Marcel Tabuteau, oboe.

The last part of the program was devoted to lighter numbers. Navarra by Albeniz, originally meant for a piano piece, but completed and orchestrated by Arbos, was typically Spanish. Then followed Mr. Ormandy's own orchestration of Paganini's Moto Perpetuo. This proved the sensation of the concert, and drew prolonged applause. The final number was a group of three dances from Falla's ballet The Three Cornered Hat, which were played in a happy style.

HOROWITZ CONQUERS

Vladimir Horowitz, Russian pianist, gave his only Philadelphia recital this season on March 7, as the last of a series of All-Star Concerts which have been well attended this season.

Horowitz had chosen numbers of amazing difficulty, in which his phenomenal technic shone. Bach's toccata in C in the Busoni arrangement was magnificently done, the voices standing out with clarity, while the *adagio* was played with marvelous tone and feeling. The rarely heard Humoresque, op. 20, in ten sections, by Schumann, was given an excellent interpretation and performance, shading from the utmost delicacy to furious passage work. Following this came Brahms' variations on a theme of Paganini, which virtually used every resource of the piano. All was done with perfect ease by this amazing young pianist. The recalls were many at the close of this number.

After the intermission a group of Chopin numbers was given—barcarolle, mazurka in C sharp minor, op. 50, étude in C sharp minor, op. 10 (played at terrific speed) and the ever appealing étude in G flat, op. 10 (on the black keys), which was especially popular. Two Debussy études, *pour les aroegés composés*, and *pour les huits doigts*, were given poetic readings. The final numbers were Valse Oublieé and Mazeppa Etude, both by Liszt, the last mentioned being another *tour de force* of piano-playing. The audience was wildly enthusiastic and four encores were played before the listeners reluctantly went home. Brahms' lovely waltz in A flat was excellently done, then came excerpts from Stravinsky's Petrouschka, Chopin's Minute Waltz, and Horowitz's own arrangement of the Aragonnaise from Bizet's Carmen. M. M. C.

Morgan Trio Appear in California

The Morgan Trio (Virginia, harp; Frances, violin, and Marguerite, piano) have been playing in California, their concert itinerary including Los Angeles, San Francisco, San Rafael, Berkeley, Laguna Beach, Pasadena and El Centro. Several of these engagements were arranged by L. E. Behymer, who is booking the trio for Pacific Coast appearances next season.

En route east the Trio appeared in El Paso, Tex., and gave a series of concerts for State Teachers' Colleges in Pennsylvania, their record for the final week of the tour being six appearances in seven days. The Misses Morgan travel by motor.

The three are now in New York, where Virginia plans to give a harp recital. They have made their headquarters at the St. Moritz Hotel. The joint repertoire includes ancient and modern compositions, arrangements of folk melodies and transcriptions of standard works. Among the novelties they offer are pieces by Marie Antoinette and Louis XIII. Their programs also include solos for the three instruments, and combinations of two.

Rochester Chapter of Sigma Alpha Iota Marks Tenth Anniversary

ROCHESTER, N. Y.—Sigma Theta Chapter of Sigma Alpha Iota, national music fraternity, of the Eastman School of Music, of the University of Rochester, celebrated its tenth anniversary on January 16, at the home of Mrs. Harper Sibley, a charter patroness member. Those present included patronesses, alumnae, active and pledge members. The reading of congratulatory messages from out-of-town alumnae and a brief review of the history of the chapter were followed by a musicale presented by members of Sigma Theta and Pi Sigma Theta Chapters as follows: Dorothea Roscoe, piano, and Mary Eidam, cello, in a sonata by Grieg; Santina Leone, soprano, and Marie Keber Burbank, contralto, in operatic duets accompanied by Mrs. Roscoe; Margaret Clark, piano, in a Schumann group; Inez Quinn, soprano, accompanied by Grayce Laube Cameron; string quartet composed of Janina Gorecka, first violin, Ruth Brigham, second violin, Julia Wilkinson viola, and Mary Eidam, cello, in a quartet by Brahms.

Sigma Theta Chapter was installed with twenty-three charter members several of whom are now active in Pi Sigma Theta Alumnae Chapter chartered in 1930. The present membership of about 200 includes representatives of twenty-seven states and two foreign countries. The chapter's program of musical activities includes ten musicales, one of which is devoted entirely to American composers. Aside from two programs presented in Kilbourn Hall of the Eastman School of Music, these musicales for the most part are given at the homes of patroness members. R. P.

Bonelli Signs Screen Contract

Richard Bonelli, baritone of the Metropolitan and San Francisco Opera companies, and radio and screen artist, has signed a contract for a leading rôle in a picture to be filmed this summer by Paramount-Publix Corporation. Mr. Bonelli's was one of the first voices to be recorded on sound films. For Fox Film Corporation he did the Prologue to Pagliacci. Another "short" was the Largo al Factotum aria from The Barber of Seville, featuring Mr. Bonelli. Last summer Paramount-Publix engaged him to act and sing the part of Scarpia in the Tosca sequences in the film Enter Madame, starring Elissa Landi.

Shankman and Geiger Broadcast

The weekly solo broadcasts of Samuel Shankman, pianist, are now heard on Friday evenings, instead of Monday as previously. The programs of piano duos and duets in which he appears with Elvira Rosina Geiger are sent out each Saturday from WBNX and on Sundays from WHOM. They recently were heard in a duet arrangement of music from Mozart's Don Giovanni, and repeated it on a later program. March 2, they offered an all-operatic program (duets and solos) of Rossini, Bellini and Wagner excerpts.

Stuart Ross Active

Stuart Ross is not only teaching at the Emma Willard School in Troy, N. Y., and coaching in New York City, but is conducting the Ars Musica Guild in Flushing. He also goes out of town every week as accompanist to either Rosa Ponselle or Grete Stueckgold. Both of these Metropolitan artists have chosen him as their accompanist for the season.

La Forge Pupil Heard in Ottawa, Can.

OTTAWA, CAN.—Emma Otero, coloratura soprano, was soloist with orchestra here on February 23. Miss Otero sang with brilliance and made a favorable impression on the large and enthusiastic audience. She is an artist-pupil of Frank La Forge of New York. H. K.

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Lawrence Gilman in New York Herald-Tribune

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Leonard Liebling in New York American

His technique is incredible.
Julian Seaman in New York Daily Mirror

Frantic applause greeted his performance.
Henrietta Weber in New York Evening Journal

Accomplished marvels, not to say miracles.
Pitts Sanborn in World-Telegram

Can hardly believe that the artist has not both hands.
W. J. Henderson in New York Sun

Heartiest ovation of any performer this season.
Danton Walker in New York Daily News

Astonishment at the miracles which he performs.
Robert A. Simon in New Yorker

Marvelous mastery of the keyboard with a single hand.
Moses Smith in Boston Transcript

Technical attainments are phenomenal . . . expressively, musically . . . astonishing accuracy. *C. W. D. in Boston Globe*

By no means stunt playing. *Ann Ames in Boston American*

He can seemingly do with one hand what most pianists accomplish with two. *Warren Story Smith in Boston Post*

It is doubtful whether the pedal has been so strikingly used before.
Montreal Gazette

Intensity and fervor of purpose, a fine musical intellect.
Minneapolis Star

He has developed into a musical magician. *Minneapolis Tribune*

Achieved what is seemingly impossible . . . the power of his left hand is unbelievable. *Cincinnati Post*

Lost in admiration for his fine musicianship . . . The audience thundered its applause. *Detroit Times*

One of contemporary music's most astonishing figures.
Detroit News

The audience accorded him an extraordinary ovation.
Havana El Mundo

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Operatic Development in America Foreseen As Imminent in Present State of Music

Possibilities in Our Lyric Drama Discussed by Paul Kerby, Conductor, Formerly of Chicago Grand Opera, Who Will Lead General Motors Concert

Paul Kerby, who will be the conductor of the next General Motors Symphony concert over WJZ on March 17, has a unique distinction among the younger conductors of the day. Having begun his conducting career in America twelve years ago, he was called to Vienna at the instigation of Max Reinhardt to become foreign adviser of the Salzburg Festival at a time when its fortunes were in a hazardous state. He was influential in reorganizing this event on a truly international basis. The then Chancellor of Austria, Monseigneur Seipel, impressed upon the public the national importance to Austria of the aid given by Mr. Kerby at the time, and opened the way to him to direct that conservative centre of musical life in Vienna, the Vienna Philharmonic Orchestra.

Mr. Kerby was the first English-speaking conductor to have been invited to lead this organization, which he did both at the Salzburg Festival and in Vienna in 1927.

The result of these appearances was such that Mr. Kerby took up residence in Vienna for a period of seven years, during which he not only was guest conductor of the Vienna Philharmonic, but became one of the conductors of the Vienna Symphony Orchestra in its Wiener Tonkünstlerverein series, in which Furtwängler and Clemens Krauss and others had previously appeared. One of the conditions of his engagement with this concert society in Vienna was that the conductor must devote one of a series of eight concerts entirely to Johann Strauss, according to the tradition of the society. It thus came about in the third year of Mr. Kerby's stay in Vienna that he also was the first English-speaking conductor to present the music of Johann Strauss to the Viennese.

REPRESENTATIVE FOR AUSTRIA

Austria, not having the financial means of representing itself like the other nations at the World's Fair in Chicago, and yet being anxious to show its flag there, determined to do so by the presentation of an official Austrian concert. This event was directed, under the auspices of the Austrian Government, by Mr. Kerby. Through the courtesy of Dr. Frederick Stock and the orchestral committee, the Chicago Symphony Orchestra was made available, and the program was devoted to masterpieces of Austrian music. The concert took place in Chicago in November, 1933. Through a coincidence, the date was the same as that of NBC's entry into their new quarters at Radio City. Hence, the Austrian concert formed one of the world-wide broadcasts of the opening week.

Mr. Kerby was then invited by the directors of the Chicago Grand Opera, reopening after several years, to become one of the conductors of the 1933-34 season. Mr. Kerby was responsible for the Chicago première of Rimsky-Korsakoff's Le Coq d'Or, which he not only conducted but produced. This, too, was broadcast by NBC, and Mr. Kerby after Edward Elgar's death was invited to conduct NBC's official Elgar memorial concert, which took place in April following the British composer's death, with the British Ambassador making an official contribution by a broadcast speech from Washington.

This led to an invitation by NBC Artists Service for Mr. Kerby to become one of their artists and the return to permanent residence in New York by Mr. Kerby. He will, however, return to Vienna and Budapest to act as guest conductor there during the summer season.

Mr. Kerby, knowing conditions first hand, both here and in Europe, was requested by one of the staff of the Musical Courier to give his views on one of the most pressing of present-day musical problems, that of opera.

POSSIBILITIES FOR OPERATIC GROWTH

"There is little doubt in my mind that America is ripe for a great operatic development, which means the establishment of opera not only in one or two of the largest centres of America, but its spread, akin to that of the wonderful symphonic development witnessed some time ago, to all the bigger cities. I have always felt certain that operatic development, so different from other musical developments in America, has been retarded in the past by several impediments, which seem in process of being removed. First and foremost among these is the clinging to a long-exploded myth, the insistence on performing opera in the language of the country of its origin instead of the language of the country in which it is being produced.

"It seems so easy to realize this, if one only cares to look at the experience that the leading European operatic centres went through in the past. In Vienna, Paris and Berlin, Italian opera at one time was sung in Italian and did not survive. And La Scala in Milan, surely not lacking in appreciation of artistic finesse, is content to have its German opera given in most inadequate Italian translations.

"There is obviously a choice of evils to be faced, and incomparably the lesser evil must be deemed the opera translated into the language of the country in which it is being given. The whole premise of opera being the welding together in more or less satisfactory ways of music and the drama is obviously stultified if not even the most important lines of that drama can be understood by the majority of the audience. It has been remarked that one does not understand the words of an opera anyhow. That may be true, but at certain outstanding moments the words are understood, and it is at those decisive moments that it makes a difference if the hero sings before English-speaking people 'I love you,' to the heroine, or *Je t'aime* or *Te amo.*

"The other great objection to translated opera lies in the great lack of adequate translations. Here, however, a great change is due, as outstanding musico-literary personalities are beginning to take an interest in this work, and will gradually replace the hack-work translations of the past or those made by literary minds without the necessary musical adjustment.

"In Europe the same process has been developed, and recent works of such prominence as Franz Werfel's Verdi translations into German are masterpieces of what a translation should be. Finally, the superstition that English is an unsingable language is too puerile even to need refutation, English having been sung in England when continental singers were still chanting Latin exclusively.

"Given this removal of impediments that are more mental than real and the abundance of young American operatic talent, we have the necessary premises through which the great expansion of the operatic art in America may be looked for.

"I had an opportunity to test the promise and excellence of this younger American operatic material in my work at the Chicago Grand Opera, and cannot sufficiently stress the extraordinary elasticity and capacity for hard work, with fine results, that was obtained under great pressure of time. It will be in the wake of such an expansion of operatic enterprise and activity all over the country that I look for a parallel, although somewhat later, development of indigenous American operatic works, several of which have already made such promising appearance." A. D.

GEORGES MIQUELLE,

first cellist of the Detroit Symphony Orchestra, gave a joint recital with Lotte Lehmann on February 25 at the Auditorium Theatre in Chicago. The following evening he was soloist with the Detroit Symphony Orchestra in Lalo's D minor concerto.

Zimbalist and Levitzki in Joint Event Provide Major Concert for Buffalo

Grete Stueckgold, Gordon String Quartet, and Philharmonic Orchestra, under Baton of Lajos Shuk, Heard in Attractive Programs

BUFFALO, N. Y.—Efrem Zimbalist, violinist, and Mischa Levitzki, pianist, gave a highly enjoyable concert at Elmwood Music Hall, the sixth in the Zorah B. Berry Philharmonic series. They were welcomed as old friends, their joint recital furnishing delight, the generous list of programmed numbers greatly lengthened by innumerable recalls. Levitzki repeated his dainty waltz, A major op. 2, in response to insistent demand. Theodore Saidenberg contributed accompaniments of excellence for the violinist.

Grete Stueckgold, Metropolitan Opera soprano, with the admirable Stuart Ross at the piano, gave a memorable concert in Elmwood Music Hall, one of the Zorah B. Berry series. The varied program of operatic excerpts, German Lieder and songs in English, was an unusually pleasing combination.

The Gordon String Quartet returned to Buffalo to give another of their chamber music recitals, under the auspices of the Buffalo Symphony Society, playing to a large audience in the auditorium of Hotel Fillmore.

PHILHARMONIC ORCHESTRA PROGRAMS

Two symphonic programs presented by the Buffalo Philharmonic Orchestra (Lajos Shuk, director) in Elmwood Music Hall were attended by a discriminating audience, the orchestra giving a creditable account of itself. Joseph Phillips, baritone soloist, gave his accustomed artistic interpretations of operatic arias and songs in English, with orchestral accompaniment, granting encores. Lucie Bigelow Rosen, thereminist, was the soloist on a recent program, playing the unique instrument and evoking cello, viola and violin tones almost human and ethereal. The orchestra contributed Nicolai and Bizet selections and the Brahms E minor symphony, gaining hearty applause for the ambitious, well performed undertaking.

The Memorial Concert, to perpetuate the memory of Marian de Forest, was given by the orchestra in Erlanger Theatre. The well chosen program, reverentially played, was a fitting tribute to one whose passing is universally mourned, one whose life had been devoted to cultural advancement. The climax of the evening was the commendable presentation of Richard Strauss' Death and Transfiguration. Deep appreciation was manifested in the silent recognition of the memorial message.

Four musically gifted artist members of the Chromatic Club, and two outstanding accompanists gave highly enjoyable recitals before club members and guests in Twentieth Century Club Hall. Florence Ann Reid, contralto, with Ethyol McMullen, accompanist, Doris Hogerson, mezzo-soprano, with R. Leon Trick at the piano, Patricia Boyle and Margaret Frye, piano soloists, were heard, receiving unqualified praise from the large audiences.

Emilie Louise Hallock, soprano, was guest soloist for the concert given in Elmwood Music Hall by the massed chorus of 275 members of various German singing societies. She was heard in a group of solos, also the solo part in the Noessler Heimat for chorus, affording much pleasure and receiving hearty applause. The large chorus, under the guidance of Prof. Carl Buehler, B.M., sang *a cappella,* also with small orchestra accompaniment, acquitting themselves creditably.

BRAHMS REQUIEM SUNG

Brahms' German Requiem had its fifth and most noteworthy presentation in First Presbyterian Church at a recent vesper service. It was directed by Clara Foss Wallace, organist and choir director of the church, with Charles Wallace at the organ and Martha McDonald as pianist. The solo parts were sung by Florence Ralston, soprano, and Harold Ames, baritone. A small, trained chorus of choir members participated.

Florence Ralston, soprano soloist at First Presbyterian Church, appeared before the Music Teachers' Association of St. Catherines, Ont., with Harold Holgate, accompanist.

Robert Hufstader, organist and choir master of Westminster Church, offered as solos at a recital recently, numbers by Bach, Handel, Brahms, Schumann and Borodin, all played with beauty of interpretation, registration and musicianship.

Melville Smith, concert organist of the Cleveland Orchestra, and associate professor of music at Western Reserve University, admirably presented a difficult program at St. John's Episcopal Church.

Carl Wiesemann, organist of St. Mathew's Cathedral, Dallas, Tex., appeared in an organ recital program at the First Pilgrim Congregational Church before an appreciative audience, winning much favor and granting an encore.

Marguerite Davison issued invitations to a piano recital, given by her pupil Alfreda Jacobs in Buffalo Historical Building. A varied program of classics was admirably interpreted by the young lady, who showed talent and excellence of training.

Kathleen Dunning's student, Carol Brown, played a program of classics with finish and musicianship. An after-program (given by request) of Mrs. Dunning's seven-year-old daughter was charming.

Jerome Davidson, composer and pianist, gave a talk on Modern Harmony at the monthly meeting of the Music Forum. A series of radio broadcasts is offered over WKBW Saturday afternoons. Members participating are Marjorie Wetter Ralls, Ruth Bender, Martha Worrell, Martha Heintz, Emilie Yoder Davis, Eleanore Daugherty, Marion Voss Fruaff, Olive Frost and Beresford Wells. Herman Moss, pianist, John Priebe, tenor, Miss Bender accompanist gave the February evening musicale.

Clara Knoll, director of the Sharon Quartet of colored girls, has returned from fulfilling engagements in nearby towns.

Isabelle Whitman, soprano, of Niagara Falls (a Marvin Burr artist-pupil) met with success in appearances over the BBC radio station, and in her engagements at a recent Sunday afternoon musicale, as guest soloist at the Wednesday Morning Musicale, and with the Study Club at Harvard Hall. Mary Morrill Neff was her accompanist.

Joseph Phillips, baritone, and R. Leon Trick, pianist-accompanist, furnished enjoyable solos at the D.A.R. George Washington celebration in the Hotel Statler ballroom.

Muriel Halliday's piano pupils were presented in a worth-while recital at Lafayette Community House, the participants acquitting themselves creditably. L. H. M.

WALTER LOUDON
ENGLISH BARITONE
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Philadelphia Chapter of National Piano Teachers' Guild to Present Pupils

The Philadelphia Chapter of the National Piano Teachers' Guild has been organized with twenty-six teachers enrolled as charter members, it was announced by Irl Allison, founder and director-general of the guild, who recently visited Philadelphia. The chapter will sponsor and conduct the Philadelphia unit of the country-wide National Piano Playing Tournament of 1935 which will be held during May, the Philadelphia event coming in the week beginning May 20. There were 2,200 entrants in the National Tournament last year.

The guild membership committee consists of the following: general chairman, Dr. Edward Ellsworth Hipsher; tournament arrangement committee: Mrs. Elma Carey Johnson (chairman), Evelyn Louise Massa, Adele Sutor, Virginia M. Madden and Louise Christine Rebe; publicity committee: Benjamin Tartaglia (chairman), John W. Drain, Miss F. L. T. Seabury, Mme. K. B. Brooke-Haley, Luke H. Moore and Esther I. Short; guild membership committee: Dr. Constance H. Beauer (chairman), Bruce H. Beale, M. Elizabeth Herpel, Mabel Madison Watson, Elizabeth B. Coxe, Florence Hastings and Marie M. Reid; judge selection committee: Arthur Hice (chairman), Julius Leefson, Sarah Pearson Tracy, Ethel S. Drummond and Hilda B. Miller; student certification committee: Elizabeth Gest (chairman), Pearl Boyle, Mrs. Richard Sharpless Davis, Edith Bly and Margaret MacD. Coddington; national board of judges: Dr. Edward Ellsworth Hipsher, Benjamin Tartaglia, Arthur Hice, Julius Leefson, Mabel Madison Watson and Dr. Constance H. Beauer.

The tournament plan affords piano pupils of all ages and stages of advancement the opportunity to play before a worthy judge each year and receive a rating upon their performance. All who play four, seven or ten selections with a grade of 85 per cent. on each will win a place on the district, state or national honor rolls, respectively. Good rating certificates are awarded those who play well one, two or three numbers. The plan rewards all entrants.

Ussher Appointed Production Manager for Los Angeles Orchestra

Los Angeles.—The Southern California Symphony Association has announced the appointment of Dr. Bruno David Ussher as production manager. A resident of Los Angeles for the past twenty-five years, Dr. Ussher has taken an active part in the music life of the Southland as music critic, member of the faculty at U. S. C. College of Music and representative of newspapers in London, Berlin, New York and Boston. He is the Los Angeles correspondent to the Musical Courier. He was the first to make a public appeal for Hollywood Bowl funds more than fourteen years ago. For thirteen years he has written the Bowl program notes.

Dr. Ussher is thoroughly familiar with artistic requirements during the winter Philharmonic and summer Bowl seasons, and it will be his task to meet these in collaboration with Conductor Otto Klemperer and General Chairman Mrs. Leiland Atherton Irish and the music committee of the Southern California Symphony Association. The latter already has launched plans for the 1935 season of Symphonies Under the Stars, which thus becomes definitely linked with the administrative force in charge of the Philharmonic Orchestra winter concerts.

"Los Angeles and the Southland are on the eve of a new musical era," said Dr. Ussher. "Music patrons have definitely shown their preference for the more worthwhile. Negotiations are aiming in that direction with due regard for diversity of taste. Seasonal planning will be guided by a combination of principles which unite best tradition with progressiveness, high standards and sound economic reckoning.

"While preparations for the Hollywood Bowl concert season are still in an initial stage, they have been commenced early enough this year to arrange for conductors, soloists, and entire production of exceptional calibre.

"Los Angeles has been the leading city in the West in the field of artistic endeavor, a position which must be not only maintained and advanced. The economic interests of this community, and of the Southland, will be served best by such a policy, which, of course, can be carried through only with the help of generous public patronage of events offered by the Southern California Symphony Association. Program announcement in due time will convince the public that events scheduled deserve their full support."

Princeton Glee Club and University Choir Join Forces

Special music was presented in the Princeton University Chapel, Princeton, N. J., on February 24 by the Princeton Glee Club with the University Choir, a total of about 100 voices. The concert was under the joint directorship of James A. Giddings, of the Riverdale Country School, and coach of the Glee Club at Princeton, and Ralph W. Downes, organist and choir director. This was the first time these organizations have joined forces since the dedication of the chapel in 1928. The program included music by Karg-Elert, Bach, Beethoven, Tolstyakoff and Nikolsky.

Ethlyn Salter Sings in Bronxville

On February 24 Ethlyn Salter, contralto, gave a joint recital with Alice Johns, pianist, in the studios of Eleanor Cumings, pianist, of Bronxville, N. Y. In groups of German and English numbers, Miss Salter revealed good tone quality and excellent interpretative ability. Her phrasing and diction were most commendable. She was afforded musicianly accompaniments by Eleanor Cumings. Alice John's colorful playing of two groups of piano solos was much enjoyed. An appreciative audience attended. E. H.

Evelyn Levittan Heard in Brooklyn Series

Evelyn Levittan, pianist, played in the Young Artist Series at the Hotel St. George, Brooklyn, N. Y., on February 25, her only Brooklyn appearance of the season. Her program included selections from Schubert, Chopin, Liszt and Debussy. Miss Levittan recently returned from concert engagements in Florida.

Jacobi Lectures on American Music

Frederick Jacobi was presented on February 17 in the Mailamm Lecture Recital Series at the Jewish Club, New York. Mr. Jacobi, a composer and former assistant conductor at the Metropolitan Opera, took as his subject American Jewish Composers of Today. Assisting artists were Rita Sebastian, contralto, and David Sackson, violinist. Mr. Jacobi was at the piano. Composers represented on the program were Rubin Goldmark, Ernest Bloch, Joseph Achron, Lazare Saminsky, Marion Bauer, Louis Gruenberg, Frederick Jacobi, Aaron Copland and George Gershwin.

Robert Ruckman Offers Recital

Robert Ruckman, pianist, gave a recital at The Barbizon, New York, on February 24. In his program, which comprised organ prelude and fugue in D (Bach-Busoni), the Schumann Etudes Symphoniques, Chopin's sonata in B flat minor, op. 35, and pieces by Dohnanyi, Walter N. Nash and Debussy, Mr. Ruckman displayed well developed powers of technic and expression. He is a player of imagination and a keen observer of nuance. Cordial applause attested the pleasure he gave his audience. Mr. Ruckman is an artist-pupil of Edwin Hughes. K. B.

Moiseiwitsch Appearing in Europe

Benno Moiseiwitsch, pianist, has concluded his American tour for this season, and has gone to fulfill European engagements. He will tour South America and Mexico from April to September. In October, November and December of the 1935-36 season he is to appear again in the United States. During his visit here just completed, his bookings included appearances with orchestra in New York, Chicago, Minneapolis, Richmond and Montreal, and recitals in New York, Baltimore, Halifax, Concord, Toronto and Boston, where he gave three different programs.

Hilger Trio Visits Middle West and South

The members of the Hilger Trio are on an extensive tour. February engagements included appearances in Alexandria, Va., February 23; Raleigh, N. C., 25; and Asheville, N. C., 27. The March itinerary holds: 1, Memphis, Tenn.; 6, Council Bluffs, Ia.; 7, Columbia, Neb.; 8, Hays, Kans.; 11, Wichita, Kans.; 12, Winfield, Kans.; 13, Ponca City, Okla.; 14, Nacogdoches, Tex.; 15, Huntsville, Tex.; 18, Talequah, Okla.; 19 and 20, Springfield, Mo.; 21, Nevada, Mo.; 25, Chicago; 27, Greensburg, Pa.

MYRTLE LEONARD

Contralto, Metropolitan Opera Association

Again Impresses New York Critics—

This time in her New York Recital debut at Town Hall, March 5

●

"Showed an auspicious degree of interpretative ability"

"Her voice is large and encompasses the true contralto range"

"A voice of lovely quality—very like a cello"

"A dark voice of singular beauty"

●

In her songs, Miss Leonard showed infectious humor, the light "touch and go" to dispel deeper shades of contralto repertory. Scarlatti's "The Sun-God's Beaming Rays" followed a serious air from Bach's "God's Time Is Best" and was succeeded by the rarer "Spirit Song" of Haydn. The somber Wolf's "Ueber Nacht" yielded to impish comedy in his "Mausfallen Spruchlein." Few young artists, and fewer women, would have hazarded Schuman's "Ich grolle Nicht," or the striking "Schmied Schmerz" of Van Eyken. An abounding contrast and resiliency marked also the modern French and Italian and later English pieces. If a large audience preferred the singer's happier songs, it was for a natural zest of enjoyment, visually *enhanced by a youthful figure gowned in simple, fluent lines, the color of sunshine.*

New York Times, March 6, 1935

Miss Leonard has the *degree of poise and assurance necessary for effectiveness on the concert platform.* Her tone was at its best in the middle and lower notes, when the volume was generous and the quality mellow and rich, while the top notes were vivid in color. Miss Leonard was successful in capturing the moods and songs, such as Ferrari's "Le Miroir" and Respighi's "Pioggia" and "Nebbie" *showed an auspicious degree of interpretative ability.*

New York Herald-Tribune, March 6, 1935

The young artist possesses a voice of warm and resonant quality. Her range as her program disclosed it included several high G's which were clear and sustained. However, the real beauty of her voice lies in her low tones. These were velvety, smooth and rich. She made effective use of mezza voce.

In arranging her list of offerings, *Miss Leonard manifested more than the usual amount of understanding with respect to dramatic values.* Since most of the numbers ran along the same emotional or spiritual lines, she cleverly interspersed these with comedy or lighter lyrics. Her interpretations told a story of painstaking attention to tradition and detail.

New York World-Telegram, March 6, 1935

With a laudable show of independence, Miss Leonard eschewed operatic arias entirely, presented instead a program of songs in German, Italian, French and English, plus a group of classic excerpts. In all her endeavors, Miss Leonard displayed the benefits of sound training and careful preparation of her material.

Her voice is large and encompasses the true contralto range being especially rich in its middle register. A welcome feature of her equipment was the excellent articulation in several English texts. Miss Leonard's interpretations were painstakingly and respectful of style, especially in Bach's "Into Thy Hands."

New York Sun, March 6, 1935

She chose a program that was generally fitted to a voice of lovely quality—very like a cello—and of appreciable range, songs of grave or gay sentiment made a list that combined interest with variety. She gave intelligent and sympathetic interpretations. Bach's "Into Thy Hands" was sung with reverence and rich quality of tone. Scarlatti's "Gia il sole dal Gange" was given with appropriate spirit and sparkle. "The Spirit Song" of Haydn was sung effectively and with expression. Her diction in the English and Italian numbers and in the second group of German lieder was excellent. ***New York American, March 6, 1935***

She has an attractive personality and a voice of ample volume, with a uniformly rich and warm quality. She showed in several songs a well calculated freedom which won her listeners at once. For example, she caught the lightness of Wolf's "Mouse Trap" song, the sadness of Ferrari's "Mirror" and the tragedy of Clara Edward's "The Fisher's Widow"—a good program songs by the way, which should be heard more often. ***New York Evening Journal, March 6, 1936***

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CONCERT MANAGEMENT ARTHUR JUDSON, INC.

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113 West 57th Street **New York, N. Y.**

New Chicago Concert Series Opened by Schumann-Heink

Stock Restores Bruckner's Fourth Symphony with Resident Orchestra—Dance Programs Add Colorful Note to Week Including Many Recital Events

CHICAGO.—A series of concerts was inaugurated at the Jewish Peoples Institute on March 5, with the veteran but still wonderful Mme. Schumann-Heink and the young and talented pianist, Sara Levee, as soloists. Bearing the name of the Peoples Civic Concerts, the series to be given on Tuesday evenings during March, April and May, is under the direction of Bertha Ott and Marcia Chupac. The artists already secured include Tomford Harris, Rudolph Reuter, Edward Collins and Janet Gunn, pianists; Hans Hess, cellist; Sonia Sharnova and Lorna Doone Jackson, contraltos; Leon Sametini, violinist; Glenn Dillard Gunn, lecturer. This is only a partial list.

The course was most auspiciously opened, the auditorium being filled to its last seat and the enthusiasm rampant throughout the beautiful program furnished by the eminent Schumann-Heink and the brilliant Miss Levee. Mme. Schumann-Heink, though confessing that she has reached the mature age of seventy-four, is still a personality in the world of music and a singer to be reckoned with, as some of her songs were delivered with that opulence of tone that has been an object of admiration for nearly half a century. Schumann-Heink also delivered several short speeches and her talks had that sense of humor that has endeared her to the American public. She was riotously fêted and seemed to enjoy the evening's proceedings as much as her auditors. Though young in years Miss Levee is a mature pianist and her contributions to the evening's entertainment were of such high quality as to give entire satisfaction. Heard in the difficult Beethoven Variations and a group of Chopin, Miss Levee successfully displayed a lovely tone, facile technic, sane and imaginative interpretations.

SYMPHONY PROGRAM

Bruckner's symphony No. 4 (Romantic), which had not been performed by the Chicago Symphony Orchestra in many years, was the *pièce de résistance* at the regular concerts of March 7 and 8. Though the performance of the symphony takes fifty-four minutes, there are only a few instances where Bruckner's music is commonplace and even tedious. The *habitués* of Orchestra Hall greatly enjoyed the symphony and the manner in which it was presented by Dr. Stock and the orchestra and manifested their approval so buoyantly that after several recalls Stock commanded his men to stand up to acknowledge the demonstration with him. The other numbers included the overture to Mozart's Magic Flute and the justly popular and lively polka and fugue from Weinberger's Schwanda, the Bagpipe Player. Brahms' concerto for violin and cello is so ingratiating that the soloists, Mischa Mischakoff and Daniel Saidenberg, made the hit of their local careers. The soloists played with delicacy and loveliness of tone, which is exactly how the concerto should be presented. Though Mischakoff brings out a larger tone from his violin than Saidenberg does from his cello, the two are such good ensemble players that their tones on this occasion blended well.

CAROLA GOYA, DANCER

Judging from the many dance recitals given this season, the American public is ballet-minded. On the first Sabbath of March, Carola Goya appeared in a program of Spanish dances at Orchestra Hall, under the management of Harry Zelzer. Miss Goya has made big strides in her art and displayed many new qualities at her first return recital.

Norman Secon appeared in the dual rôle of accompanist and piano soloist and in both capacities showed high efficiency. The other assisting artist, Beatrice Burford, is an uncommonly fine harpist and her playing won her much applause.

LITHUANIAN DANCERS AT THE STUDEBAKER

Vytautas Finadar Beliajus, Lithuanian dancer, and his group appeared in a series of Lithuanian and Oriental dances at the Studebaker Theatre on March 3, under the direction of Miss Ott. They were assisted by Michele Gamboni. Lithuanian folk dances are somewhat of a novelty here and their interpretation by native dancers of that country proved interesting.

ZINAIDA NICOLINA IN COSTUME RECITAL

It is but seldom that one discovers a diseuse who is the possessor of a fine soprano voice. This *rara avis* was found in Zinaida Nicolina, who appeared in a costume recital at Curtiss Hall on March 1, under the direction of Jessie B. Hall. A Russian by birth, the soprano was charming in the costume of her native land and proceeded to deliver songs by Glinka, Varlamoff and Gretchaninoff with a silvery and pleasing voice. Her interpretation of the folk-song, Troika, marked her also as an interpreter of high attainment. Her second group consisted of Spanish numbers and her concluding one was made up of gypsy folk-songs. Robert Macdonald supplied excellent accompaniments for the singer and shone in two piano solos.

BEATRICE EPPSTEIN PLAYS PIANO PROGRAM

It has been our good fortune to watch the development of the young pianist Beatrice Eppstein, a student from the class of Heniot Levy, from the time of her first appearance at a pupils' recital of the American Conservatory until on March 5, when but seventeen years of age she gave a recital of her own at Kimball Hall. In the intricate Schumann symphonic etudes, Miss Eppstein displayed pianistic ability of uncommon merit. The possessor of a sure technic, she made little of the difficulties contained in her first offering and displayed interpretative imagination far above her years. As a Chopin interpreter, she played the nine preludes with firm fingers and beauty of tone in pianissimo passages. In dynamics, however, the tone that Miss Eppstein draws from the piano has a tendency towards harshness. She has been well schooled and is a conscientious student. The large audience was warm in its approval.

CECILE DE HORVATH ARTIST-PUPIL

Recitals in Indianapolis and Logansport, Ind., have recently been played by Mildred Ozane Weymer, pianist, artist-student of Mme. Cecile de Horvath.

SCHNEE TO PLAY WITH ORCHESTRA AND IN RECITAL

Two weeks before his annual piano recital, Vitaly Schnee will appear as one of the soloists on the Chicago Symphony Orchestra's all-Bach program, March 21-22, when with Glenn Dillard Gunn and Henry Weber he will participate in the first Chicago performance of the master's C major concerto for three pianos. For his recital at Kimball Hall on April 9, under Bertha Ott's direction, Mr. Schnee has prepared a novel and unusual program. First performances and seldom-heard numbers are offered in the Soler C sharp minor sonata, Beethoven's variations on a waltz by Diabelli, Henry Cowell's Episode, Medtner's Caprice, Lopatnikoff's Dialogue and Dance Fantastique and two preludes (op. 34) by Shostakovitch.

CHAMBER MUSIC PROGRAM AT DE PAUL

A program of chamber music by the Isador Berger Chamber Music Ensemble of De Paul University School of Music brought an enthusiastic audience to the recital hall on March 8. Mozart's E flat trio for clarinet, viola and piano; James Waterson's quintet in F for flute, clarinet, oboe, bassoon and horn and Spohr's Nonetto, op. 31, for violin, viola, cello, bass, flute, clarinet, oboe, bassoon and horn were so admirably done as to gain the approval of the listeners.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Anah Webb, violinist, of the faculty, and Charlotte Vogel Stewart, pianist from the studio of Rudolph Ganz, participated in the program given on February 20 by Iota Alpha Chapter of Mu Phi Epsilon.

Leola Aikman, soprano, artist-student of Nelli Gardini, has returned from a recital tour of Wisconsin, Minnesota, North and South Dakota. Bessie Brown, of the same studio, has been engaged to sing over Station WJJD beginning February 26 and will be heard every Tuesday and Thursday.

Hugh MacPherson took his orchestra on tour early this month. It is booked for a month in Charleston, W. Va., and three months at one of the Southern summer resorts. Myrtle Mowry, soprano, for the past two years secretary to Mr. Ganz, will be the featured soloist.

John Pilon, baritone, artist-pupil of Graham Reed, gave a recital at the Evanston Library on February 14.

Elizabeth Recht, mezzo-soprano of the faculty, was one of the soloists in the performance of Cadman's White Enchantment at the Michigan Medinah Club on February 17.

Louise Helsem Crum, dean of women, introduced the following artists in concert at the Edward Hines Memorial Hospital on February 17, under the auspices of the Red Cross: Bethel Ladies' Octet, Mrs. Crum conducting; Isabel Laughlin, pianist, composer, assistant to Silvio Scionti; Ruth Crum Vernon, soprano; Louis Dvonch, violinist.

AMERICAN CONSERVATORY NOTES

Vera Gillette and Vincent Micari played a program of music for two pianos on March 14 at St. Mary's College, South Bend, Ind.

Mercie Heise, Wilbur Held and Winston Johnson, organ students, are playing in the finals of the organ division of the annual contest conducted by the Society of American Musicians on March 12. The award will be a recital appearance under Bertha Ott's direction.

Members of Delta Omicron, Psi chapter were presented in the Scholarship Fund Musicale at Kimball Hall Organ Salon on March 3.

Quimby Booth, from the dramatic art studio of John McMahill, Jr., is appearing in the Dorothy Parker sketches at the Drake Hotel on Sunday evenings.

Frederick Stoddard, from the Carl Brueckner studio, has been engaged as instructor of cello and ensemble coach at the Hartt School of Music, Hartford, Conn.

Ruth Martin, violinist, with Herbert Butler, is making vaudeville appearances during March in Michigan and Pennsylvania.

Violin students of Michael Fenik were heard in recital at the conservatory on March 8.

Burton Lawrence, organist, will be presented in recital on March 18 at Orchestra Hall, under auspices of the American Guild of Organists.

Dorothy Rowe, student of Allen Spencer, presented her piano pupils in recital at the Auburn Park School of Music on February 24.

Roberta Wilson, Virginia Campe, Geraldine Berg and Marjorie Berg, pianists of Aletta Tenold, were heard recently in the Lyon and Healy series of recitals.

Piano students of Louise Robyn and organists of Wilhelm Middelschulte were heard in recital at Kimball Hall on March 9.

RENÉ DEVRIES.

Padwa Touring with Elman

Vladimir Padwa, pianist, was accompanist for Mischa Elman on his South American tour last summer, and also played for him at his two Carnegie Hall, New York, recitals this season. He is now accompanying Elman on his tour of the United States and Canada. The first recital was in Montreal, Can., on February 14.

Falkner to Return for Festivals

Keith Falkner, English baritone, who recently gave a New York recital, has left for England after a brief season in America. As a result of these appearances, Mr. Falkner is to return to this country in the spring to sing seven festival concerts during April and May. He is already being booked for 1935-36 by his manager, Annie Friedberg.

Florence Lamont Hinman to Teach at Chicago Musical College Summer Session

Florence Lamont Hinman of Denver, Colo., will be the only guest voice teacher at the Chicago Musical College for the summer school there. Preceding this engagement she conducts the Denver Civic Opera Festival on June 17, 18 and 19. This festival was inaugurated last June. Artists and union musicians contributed their services, subscribers provided scenery and costumes, the Denver Post supplied publicity, and it grew into a civic undertaking. On March 12 Mrs. Hinman is presenting the Lamont Opera Club in Robin Hood at the Municipal Auditorium of Denver. She also is the leader of The Lamont Singers, an *a cappella* group, which is booked for numerous spring concerts. Mrs. Hinman is the author of a book, Slogans for Singers. She is president and director of the Lamont School of Music in Denver.

FLORENCE LAMONT HINMAN

Current Engagements for Doris Doe

Doris Doe, contralto of the Metropolitan Opera, sang excerpts from Wagnerian opera at the Sunday Night Concert at the Metropolitan Opera House on February 24. This week Miss Doe flew to Miami for a recital there March 5 sponsored by the Civic Music Course.

While in Florida Miss Doe sang at the Everglades Club in Palm Beach on March 2, 5, on the Civic Music Course in Miami. She returned to New York in time to take part in Parsifal at the Metropolitan Opera on March 7.

She sang on the program marking the World's Day of Prayer, broadcast over WJZ and a coast-to-coast NBC network on March 8. Miss Doe sang Bring in All the Tithes unto the Storehouse, accompanied by the composer, James G. McDermid. The Council of Women for Home Missions, headed by Mrs. Daniel A. Poling, assisted by the committee on women's work of the Foreign Missions Conference and the National Council of Federated Church Women, is promoting the observance of the World's Day of Prayer on the first Friday in Lent for the ninth successive year.

GORODNITZKI

"The mere announcement of a recital by Gorodnitzki is sufficient to draw a large audience to Carnegie Hall."
Henriette Weber, N. Y. Eve. Journal, Feb. 7, 1935.

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Indianapolis Applauds Brilliant Programs

Giannini, Iturbi and St. Olaf Choir among Visiting Attractions

INDIANAPOLIS, IND.—The St. Olaf Lutheran Choir, under the direction of F. Melius Christiansen, came to Keith's Theatre on February 12. We have heard this organization a number of times and again it sang with the same sturdy self-reliance, resonant tone, clarity of intonation and enunciation, and polished, finished expression.

José Iturbi was presented by the Martens Concerts on February 17. It would be hard to imagine a cleaner or more substantial technic, which can place every resource of the instrument at the interpreter's command. His playing of the Waldstein sonata and the Chopin polonaise in A flat led to the greatest ovation any artist has received here in years.

Dusolina Giannini was guest artist with the male chorus of the Indianapolis Männerchor on February 18. The rich quality of her voice and her dominating stage presence occasioned much enthusiasm throughout the evening. In two solo cantatas by Bach and songs by Hugo Wolf she demonstrated to the large audience that she is an artist of taste, intelligence and wide experience.

Ferdinand Schaefer led the Indianapolis Symphony Orchestra in an all-Russian program at the Murat on February 26. Numbers by Borodin, Rubinstein, Rachmaninoff and Tschaikowsky were performed with musicianly effect and interpretative brilliance. Mr. Schaefer gave sensitive and eloquent readings of the scores and was supported by exceptional response from the orchestra.

H. C. G.

Coq d'Or Sung at Mecca Auditorium

The third opera presented by the Art of Musical Russia, Inc., at Mecca Hall on March 8, was Rimsky-Korsakoff's Le Coq d'Or. The favorite satirical fantasy, as in former productions by the company, was sung and mimed by a single cast of artists, instead of by two separate ensembles as at the Metropolitan. Chief honors went to Alexis Tcherkassky as a well sung and adroitly characterized King Dodon. Janice Davenport sang the Queen's rôle with no little seductive appeal. The taxing coloratura music was done for the most part with surety and her dramatic portrayal was one of charm. Myron Taylor was suitably weird and falsetto as the Astrologer. Other rôles were assumed by Dimitri Criona (Guidon), Stephen Slepoushkin (Afron), Michael Schvetz (General Polkan), Nadine Fedora (Amelia), and Esther Rosoff (Voice of the Golden Cockerel). The chorus sang and acted with considerable vigor. The humorous elements of the story were stressed with much success in the performance, which was colorfully equipped with settings by Anchutin and costumes by Sophie Feodoroff. Sonia Serova designed the dances. The orchestra, somewhat widely distributed throughout the pit, was led with much skill by Alexander Steinert, American composer and conductor, who shared in the curtain calls after the second act. The production was under the artistic management of Ivan Ivantzoff. The audience was large and enthusiastic. R. K.

Mannes Opens March Symphonic Series at Museum

The opening concert in the March series of free symphony programs at the Metropolitan Museum of Art was given on March 2, and drew a crowd of 13,000 people, the largest assembly ever attracted there by these events. David Mannes is the conductor of the orchestra, and has directed at the concerts for some years. The March 2 program included the overture to Wagner's Rienzi, Beethoven's fourth symphony, arrangements of Bach numbers by Walter Damrosch and S. Bachrich, Dukas' The Sorcerer's Apprentice, the Academic Festival Overture of Brahms, and the seldom heard dances for harp and strings of Debussy, Danse Sacrée and Danse Profane. Leone Pettigrew was a skillful soloist. Mr. Mannes conducted with mastery and the wide command of musicianship that is his, and the orchestra responded with effective, colorful and unified performances. The huge audience was lavish of appreciation.

This is the seventeenth season of the concert series at the museum. They continue through the four Saturday evenings of March, ending March 23.

The second symphony concert in the March series which Mr. Mannes conducts on Saturday nights during the month took place on March 9. These programs are free to the public, and regularly attract enormous crowds. This concert began with Beethoven's Leonore overture No. 3 and proceeded with three ballet pieces by Jean Phillippe Rameau, arranged by Felix Mottl, Tschaikowsky's overture-fantassy, Hamlet, the Bacchanale from Wagner's Tannhäuser, two Moussorgsky excerpts, Swedish folk melodies, set for string orchestra by Johan Svendsen, and a Johann Strauss waltz. Mr. Mannes conducted with his accustomed power and precision and the thronging audience listened with every evidence of pleasure. G. N.

New York Opera Comique's 1935 *Production Plans*

Mrs. Paul D. Cravath, president of the New York Opera Comique, has announced the plans of the organization for its 1935 season under the general direction of Kendall Mussey. The company first plays out of town, and returns to New York in the late spring. The season opened at the Bushnell Memorial Theatre, Hartford, Conn., on March 14. Four performances were given there, concluding one tonight (March 16). From Hartford the company goes direct to Chicago to fulfill a three weeks' engagement at the Auditorium Theatre under the management of Grace Denton. The repertoire consists of two Offenbach operas, The Tales of Hoffmann and La Vie Parisienne, and Johann Strauss' Die Fledermaus. Mrs. Cravath's announcement also states that the Opera Comique has been expanded in its entire personnel, including staff, principals and chorus, and has added a ballet of eighteen to its permanent organization. Dr. Ernst Knoch is again the musical director, assisted by Jacob Schwartzdorf.

San Carlo Opera Company in Midst of Extensive Tour

Fortune Gallo's San Carlo Opera Company is now fulfilling the seventh month of its nine months' tour, which opened on September 3, continuing without interruption on its country-wide journey that carries the organization of nearly 100 people to every part of the United States and Canada. It is Mr. Gallo's belief that the people want opera if it can be had at prices they can afford to pay, provided it is good opera and the producer does not break faith with the public.

The personnel of this season's company, with the guest artists engaged for special performances, includes: sopranos, Bianca Saroya, Hizi Koyke, Mary McCormic (guest), Maria Jeritza (guest), Lucille Meusel, Norma Richter, Charlotte Simons, Marie Zara; mezzo-sopranos, Ina Bourskaya (guest), Dreda Aves, Stella DeMette, Charlotte Bruno; tenors, Aroldo Lindi, Dimitri Onofrei, Sydney Rayner, Edward Molitore, Francesco Curci; baritones, Mario Valle, Mostyn Thomas, Chief Caupolican, Stefan Kozakevich; bassos, Leon Rothier (guest), Harold Kravitt, Natale Cervi. The San Carlo Ballet, a group of solo dancers, is headed by Lydia Arlova, *première danseuse*, and Lucien Prideaux, *premier danseur*. Carlo Peroni is the musical director and the stage is in charge of Luigi Raybaut. Sixty-five cities embrace the 1934-35 tour of the company, which opened the first of September and terminates late in May.

Edwin Hughes at South Carolina State College

Edwin Hughes has been again engaged to conduct a master class for pianists and teachers this coming summer at the South Carolina State College. The course will run from June 10 to July 6, and not interfere with Mr. Hughes' regular New York summer master class, which is scheduled to begin July 8.

This year marks the third successive summer that Mr. Hughes has been engaged to conduct classes at the South Carolina State College, which is the third largest institution of its kind in the country. The music department of the college is a large and flourishing one, and has been for the past ten years under the direction of Walter B. Roberts, a pupil of Edwin Hughes. The college is one of the group of Class A colleges, and belongs among those more progressive educational institutions which grant full academic credit for the practical study of music.

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NEW YORK MARCH 16, 1935 No. 2852

American daily newspapers are more and more coming to the conviction that they should be integral factors in the advancement of the musical cause throughout our land. They realize finally that tonal life now is a cultural and civic necessity in every refined community. The latest journal to espouse the movement is the Bergen Evening Record, of Hackensack, N. J., which publishes a daily music column, conducted by Roger S. Vreeland. Every musical devotee will welcome this progressive step and extend good wishes to the Evening Record and its Mr. Vreeland.

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The Metropolitan Appointees

Musical circles everywhere were deeply interested and pleased to learn last week that the Metropolitan Opera directorial board had finally made its selection of a successor to Giulio Gatti-Casazza as artistic head of the institution.

The new holder of the post is Herbert Witherspoon, long known as a singer, teacher, educational executive, and general director of the Chicago Opera for one year. He will be companioned by Edward Johnson, tenor, long a member of the vocal personnel at the Metropolitan, who will have charge of a supplemental series (at reduced prices for seats) following the regular *grande saison*. A third appointment was that of Edward Ziegler, who has been in active service for many years at the opera house as the assistant to Gatti-Casazza. Mr. Ziegler will occupy the same practical position in relation to Mr. Witherspoon.

Full plans of what the new director purposes for the Metropolitan have not been announced by him, but some details were made public by the executive board regarding the general basis upon which the latest appointments are predicated. Those points, reprinted in the news section of the Musical Courier, show that some radical changes of policy are outlined and may be followed if found to be practicable after further consultation and development.

The names of Messrs. Witherspoon, Johnson and Ziegler inspire confidence, and the three gentlemen will enter upon their responsible duties with the good wishes of everyone who feels that the future of the Metropolitan has been placed in able hands.

Further comment on the newest trend in the destinies of the great opera house may be found in Variations, on the opposite page.

Unconscious Classics

The zeal with which the world is paying honors to Bach and Handel this winter seems to indicate that the esteem in which they are held is a fairly constant one. Yet the way in which the reputations of artists wax and wane, with the particular kind of fashion dominant in criticism at the time, has something comical about it. It reminds one of the fluctuations of the stock exchange, with Bach much above par at the moment, whereas in the years between 1750 and 1800 he was decidedly selling at a loss. In the same way, the Handel oratorio boom was nothing short of phenomenal in England all through the Victorian age, but simmered down toward the close of the 'nineties. After the World War the Germans rediscovered this composer as their own and have ever since been booming his stock. But the fact is that the worth of these musicians is the same in every age. It is only the fickle audience that turns its face now to one idol and again to another.

One of the delightful things about all this reappraising is that the subjects of the pother probably had no conception that they would ever be so honored. We marvel today that the great masters could turn out music with such rapidity and of such uniformly beautiful quality. But they did not. Neither of them conceived music in any other terms than as a practical and useful thing, suited and indeed necessary for certain occasions. Eric Blom, writing in the London Monthly Musical Record on Unconscious Classicism, pithily shows the difference in the attitude of composers before Beethoven from the progressively self-conscious manner of those who followed him. He says in part:

> "The masters whom we loosely but conveniently call representatives of classicism certainly did not set out to write for posterity; that is a notion which did not begin to trouble creative musicians until what we equally loosely classify as romanticism began to assert itself. We can imagine Beethoven putting up with a poor performance only because he was fortified by the thought that one day orchestras would be sufficiently advanced to deal with his music satisfactorily, and consoled by that thought even though he must have known that by then he would be too deaf to hear it or indeed long dead. Bach, on the other hand, though he had to endure the most miserable singing and playing at St. Thomas's, nevertheless wrote his cantatas contentedly enough for these very performances, not for some ideal ones to be given by the Singakademie of Berlin a hundred years later, or by this Bach Gesellschaft, that Bach Club, or the other Société Bach a couple of centuries hence. Nor did he prepare his manuscripts with any idea of facilitating some future editor's work, much less keep them carefully together to provide the material one day for a complete edition. He wrote one cantata for Epiphany, another for Quinquagesima, and yet another for the seventh Sunday after Trinity, and then pushed them carelessly aside, to be used, possibly, on some future occasion, but much more likely to be replaced by a new and equally ephemeral work. It was almost as easy to compose a new cantata as to hunt for an old one, and certainly more interesting.
>
> "Bach knew well enough that he was an admirable craftsman and took a practical delight in the knowledge. But it never occurred to him, we may be sure, that he was a classic. It does not seem possible to us that he was unaware of the permanent value of his music; yet he certainly did not treat it as though he cared about securing it for future generations. Neither did he wish to bequeath uplifting works to them for their edification in years to come, as Beethoven, who could not understand how Mozart brought himself to set what he considered the frivolous and immoral librettos of Da Ponte to music, quite consciously did with an opera about matrimonial devotion and a symphony about the brotherhood of man. . . .
>
> "Handel had no more aspiration to be a classic than Bach. No man who wishes to secure his work for the future would go on turning out operas for three decades at a rate of from one to three a year, operas made ephemeral by their quality alone, written in a shorthand requiring the presence of the composer himself for its safe interpretation and in many instances accommodated to freak singers whose peculiarities history could be pretty safely relied upon never to repeat. Nor would Handel have borrowed quite so liberally from other composers, I fancy, had he imagined that his oratorios would remain among the world's treasured masterpieces, and that the music he had abstracted would secure permanence in print in its original form, thus laying his procedure open to the inspection of all. . . .
>
> "The new outlook was glorious, of course. It was splendid to be able to answer grimly, when somebody averred that a certain passage was unplayable on such and such an instrument or that another transcended the powers of the piano, that the music was music of the future, which could afford to wait for more skilled performers and more perfect instruments to do it justice eventually. . . .
>
> "But there was a snake in this new composers' paradise. With the new assurance that their work, provided it were good enough, would be glorified by coming generations came also the temptation to dictate to those generations. It was not enough to secure permanence for works written to suit the conditions of their own time. Composers began to theorize about the justification of those particular conditions, which they wanted to make permanently valid for their successors, on the pardonable but quite wrongheaded assumption that what they had found to be good for themselves would be sure to prove as good for others. From Wagner to Stravinsky this sort of laying down of the law, which in earlier times asserted itself only in exceptional cases of minor composers, such as the fraternity grouped round Count Bardi in Florence, has never ceased to show itself, often in composers of considerable eminence and once at least in a master—Wagner himself.
>
> "Nobody was less unconscious of his genius than Wagner; but the curious fact is to be observed that he achieved permanence as a classic only by a kind of glorious accident and not by those of his gifts on which he theoretically counted for immortality. He secured himself for the future only by his surpassing musicianship, which he set far less store by than his transformation of opera into music-drama. For that he secured no future at all, for not only has it failed to produce any worthy issue, not only was it found incapable of later development because it was already completed in itself: it is not impossible nowadays to find it æsthetically unsatisfactory even for its own purpose."

There is no little food for thought in this matter of something other than the composer's intentions determining whether his music is to become of lasting worth and interest to subsequent generations. At the present time, the benevolent horn-blowing of not a few earnest groups and apologists launches every new work by a composer of any eminence upon the world with a great blare. But the strange phenomenon remains that the music is little or not at all heard after a few years. What is the reason?

The masters of the eighteenth century took musical craftsmanship as a matter of course, in the same way that all persons of the educated classes considered excellent style in letter writing a common possession. It was not remarkable to be literate in that age, musically or otherwise. Our standards have fallen so disastrously that we have come to regard the mere ability to hold a pen and produce engaging marks on paper as in itself worthy of admiration. The sad truth is that the twentieth century, with all its sophistication and cleverness in technic, has retrogressed to a musical age of childhood, when the impish pranks of bad boys are admired not because they are constructive but because they show a kind of daring in breaking the rules long established.

To secure true immortality, composers must get back to the ideal of good craftsmanship as an unconscious preliminary requisite to art. This facility must be trained by severe apprenticeship until it becomes second nature—and then forgotten; it is at that point that real expression begins. But one of the anomalous things about the present age is that a majority of writers put off expressing anything worthwhile and content themselves with showing off their "technic." What time is left, unfortunately, is spent in issuing complicated guidebooks to the meaning and importance of their productions. This sort of "conscious" preparation for artistic heaven will produce only an enormous stream of musicology, which may be of interest to savants of the future, but it will certainly not result in productions which, whether intentionally or not, have the qualities that make them classics.

—o—

Scriabin Commemoration

On April 14 it will be twenty years since Alexander Scriabin died in Moscow. The Unfinished Symphony of Schubert might be satisfactorily concluded by some musician conversant with the idiom of that composer; but to complete the magnum opus of Scriabin, the Mysterium, would be a difficult matter.

Dr. Oskar von Riesemann, whose recent book on Rachmaninoff is well known, states that there exist no sketches of the Mysterium although long sections of the music were frequently played by Scriabin for his friends. It was the composer's gigantic design to create a ritual of music, color, word, mime, and even scent, uniting all the senses in a production to be given in India, the purpose of which was to effect a rebirth of the race, a New Deal in Man. Scriabin was feverishly at work on the Mysterium when his hand was suddenly halted by death in 1915.

The Scriabin Circle, founded in New York last autumn, encourages the commemoration of this twentieth anniversary of the passing of the great Russian mystic and composer. In Tulsa, in Oklahoma City, and at Stillwater University, there will be Scriabin recitals in April, by Faubion Bowers, director of two sections of the Scriabin Circle in Oklahoma. In Chicago, Cara Verson will give a causerie-recital in honor of Scriabin, and in New York, Katherine Ruth Heyman will give a recital in Town Hall on April 6, playing the Poème Satanique and four sonatas, from opus 6 to 66, showing the increasing transparency of style as the composer advanced toward his transcendental ideal.

Among the successors of Scriabin or those who have taken his novel ideas for a starting point, may be mentioned Obouhov, Wischnegradsky, Javorski, Protopopoff, and Krein—all dissimilar, and each showing the influence of the "Muscovite seer" in an individual way.

VARIATIONS

By Leonard Liebling

You have been reading abundantly all the latest news about the Metropolitan Opera, and the plans to prevent its wreckage.

Herbert Witherspoon, and his associate aides, Edward Ziegler and Edward Johnson, respectively fill the positions of directorial helmsman and navigators of the old operatic ship, now that Gatti-Casazza, its long time pilot, has dropped off and is making for the life of retirement.

The new trio are expected to pull the S.S. Metropolitan off the sandbank, guide it through the shallows into safe water and assure a sheltered anchorage. *Bon voyage* to you, gentlemen, with favorable winds of public opinion, and freedom from squalls, hurricanes, tidal waves, sea serpents—and sharks.

* * *

Our country should be pleased that the ancient and honorable Metropolitan, with so much glory to its credit, is to be headed by Americans, and more than in the past, for Americans. The decision is primarily a practical one, but patriotism also plays a part in it, under the changed conditions of today. It is believed by the chief stockholders of the Metropolitan, that an American artistic director and American assistants, seem best suited to understand the present operatic trend and taste of our land, and should be most likely to meet and satisfy it.

The move signifies no reflection on the Italian management of Giulio Gatti-Casazza. He has built up a luminous record of achievement. It is not his fault that patronage fell off at the Metropolitan during recent years; that the subscription plan ceased its profitable functioning; and that the shrinkage of wealth in the social structure deprived the opera house of further reliance upon a large guarantee fund from its own board of directors.

Elsewhere in the Musical Courier you will find the full statement of the new plan of directorship and financing, and also a preliminary salutation from Herbert Witherspoon.

That gentleman recognizes for himself and Messrs. Johnson and Ziegler the tall responsibilities they are assuming, but nevertheless his remarks sound a note of optimism and even enthusiasm. They indicate the belief of Gatti-Casazza's successors that grand opera is not a lost cause in America, but merely needs some changes in manner and dress in order to preserve its glamor and insure its future lasting popularity.

* * *

The projected plan to give a supplementary spring and summer season of opera, after the regular schedule of fourteen weeks, sounds well, especially as most of the works are to be done in English and with American singers. (And conductors?)

As for the determination to adapt the nature of grand opera to modern theatrical requirements and enliven it with typical "showmanship," opinion can safely be held in reserve until the proposed means are published, or even until their results are seen in public presentation. In theory, the scheme seems interesting. Its feasibility evidently offers chance for realization, or it would not be put forward by the new governing triumvirate, two of whom are expertly trained opera singers, while Mr. Ziegler is thoroughly informed in musical æsthetics as well as practical operatic production.

The nature of the future repertoire gives rise to exciting conjecture, for at present writing no great new works are available to take the place of the old ones. It seems certain that Wagner will remain in his present high estate at the Metropolitan. Will our ancient friends, Lucia, Traviata, Rigoletto, remain to make holidays for the coloratura queens? Are there to be continued restorations of the very old Italian operas? May Mozart expect more attention, and Gluck and Handel at least some? And how would those three square with the announced proposal to do only operas which have potency at the box office? Speculation along these lines is natural on the part of the not so innocent critical bystander.

What will be done in the way of modernizing the scenery? If economy is the future watchword in that department (as demonstrated by the Juilliard and Philadelphia examples of recent times) will opera remain "grand" and glamorous for the $7 seat holders?

* * *

Two outstanding happenings this season are eloquent object lessons. The double-bill, La Serva Padrona and Don Pasquale, is found to be a wholly delightful entertainment; Kirsten Flagstad's phenomenal success assures a sold-out house for every Wagner opera in which she appears.

There are those who have believed and still belive that the keynote to the success of grand opera in America lies primarily in the employment of great and propulsive voices; that our audiences care little for authentic "ensemble" as such, but find their main delight in listening to singers of exceptional eminence. But then comes the baffling manifestation that the Hippodrome performances in New York, and on tour by the San Carlo Opera, all at popular prices and with casts of competent but not sensational singers, draw enormous audiences who display the same degree of enthusiasm spent upon the best productions at the Metropolitan.

The more one analyzes the various elements and possibilities, the less they seem to lend themselves to analysis. Perhaps, however, the many persons who have been drawn into authorized and thoughtful consideration in the interests of the Metropolitan, possess the answers to the almost endless questions which offer themselves to the seeker after light.

* * *

It is more than hinted that certain inner conditions at the Metropolitan will be eliminated or else radically altered. We hear that all the salaries are to be reduced, for one thing, and that no monopolies or domination will be permitted on the part of singers, no matter how successful they might be. Public demand and box office totals seem to loom up in such a purely economic matter.

There is to be less of the customary "semaphoric" acting on the stage. How easily would the mature artists adapt themselves to a new technic? Or are the younger ones to be taught in the modernized ways and then drawn into replacement of their older colleagues?

Mme. Flagstad has broken away successfully from much of the long used Wagnerian striding and gesturing. Maybe simplicity is the solution for the secession from the "semaphoric" style.

Then, the news leaks out that the paid claque will be asked to cease its operations; that singers employing the iron-handed gentry, those valiant mercenaries, the *"bis"* and *"bravo"* boys, will do so under pain of dismissal from the opera house. The claque is an ancient institution, invented by Nero. It will be no easy matter to ditch a custom with such great Roman traditions.

There is another rumored change, ominous to certain slickers and their long established mysterious underground activities at the Metropolitan. I compared that enterprise to a ship. Every ship has barnacles that attach themselves where they are hard to discover, are carried along, and ultimately slow up balance and progress. No one—except the barnacles—would grieve if the sweep at the Metropolitan proves to be complete and the old vessel moves along for once on a clean and even keel.

* * *

At this moment, those in the predominant say at the Metropolitan, look to be the executive financial board; Messrs. Witherspoon, Johnson and Ziegler as artistic heads; and Messrs. Erskine, Hutcheson and Perry, acting advisorily for the Juilliard Foundation which promises $150,000 toward the underwriting amount, provided the Metropolitan board contributes $100,000 and obtains subscriptions from box and seat holders totalling ten per cent. more than has been received in this season of 1934-35. Those are purely material matters and may safely be left to the abilities of the wise persons who excel in such departments.

* * *

When all is said and done, the best promise for this city and for the country at large, is that relating to the greater Americanism planned for the Metropolitan. If it succeeds, all communities in our land will be encouraged to consider local grand opera as a worthwhile proposition.

At least, the idea helps me out with a good suggestion when I make my address at an important musical occasion next month. Its sponsors long ago gave me a subject which looked stupendous and even hopeless at the time. It is, Where Shall Our Singers Sing?

* * *

Better violin playing 'twould be difficult to find, than Nathan Milstein's performance of the Tschaikowsky concerto at the General Motors radio concert last Sunday evening. It was a beautiful piece of art, rich in fancy, solid in musical build, and spirited and polished in execution. Violinists all tell me that Milstein has climbed to new heights this season, and they ought to know.

* * *

"All of the great things of life—love, hope, fear, joy, wife, home, child, faith—are expressed in one-syllable words."—Bruce Barton.

Then, too, we have Bach, Brahms, Gluck, Strauss, Liszt, Franz, Wolf, Byrd, Bull, Weill, Toch, Suk, Scott, Bax, Foote, Franck, Bridge, Bloch, Cui, Abt, Saar, Kern, Faure, Field, Goetz, Grieg, Wieck, Huss, Paine, Raff. Know any more?

* * *

Mussolini is reported to have given a substantial guarantee for an autumn season of opera at Covent Garden, London. Maybe he could be induced to drop something into the hat for our Metropolitan. Heaven knows, it has done and is doing a great work in the cause of Italian opera. A generous contribution from the Italian Government would be a grand gesture, and oh, how the Metropolitan exchequer needs it.

* * *

TRIBUTE TO ALFRED HERTZ

By

RUTH HELEN DAVIS

(On hearing him conduct Beethoven's Ninth Symphony)

Friend, you gave me joy unbounded,
Master of your heav'nly art,
Whose musicianship astounded,
Stirred my soul and touched my heart.

On the stage you stood with baton
Poised in your inspir'd hand,
Held the absolute attention
Of all, as with a magic wand.

With wand of beauty, wand of pow'r,
Like Prospero in Shakespeare's play,
You, too, can quell the temptest's roar
And hold great forces 'neath your sway.

Beethoven's lofty symphony,
The greatest of them all, 'tis called,
You played with sensitivity,
Our minds, your genius held enthralled.

From first to last, its mighty sweep,
Its tapestry of light and shade,
Its inner meaning, grave and deep,
Before the throne of God you laid.

With reverential awe and love,
The soul of music you laid bare,
To bring us close to God above
And make us feel his tender care.

We listened and we heard you speak
In music's language, chaste and clear,
You lifted us to heights to seek
God's perfect peace beyond all fear.

You, my dear friend, with your fine gift
Of musical interpretation,
Are of the great ones born to lift,
To lift us by your inspiration.

And so, dear Alfred Hertz, to you
I give my earnest gratitude;
You helped me raise my eyes to view
The risen Christ, despite the rood!

(This poem is written in the same rhythm as Schiller's "Ode der Freude" (Ode to Joy) which inspired Beethoven to compose the Ninth Symphony. The symphony concludes with this ode in choral form.)

* * *

The New York Mirror of March 8 remarks that the Metropolitan Opera House needs "a musical George Washington to free us from foreign domination." The great Father, equal to any other three men, is therefore represented by Messrs. Witherspoon, Johnson and Ziegler.

* * *

According to an announcement received at this desk, delectable Dr. Sigmund Spaeth "is giving a series of lectures on the Art of Enjoying Music in Plainfield, New Jersey." One trusts that the Plainfielders may enjoy it elsewhere, too.

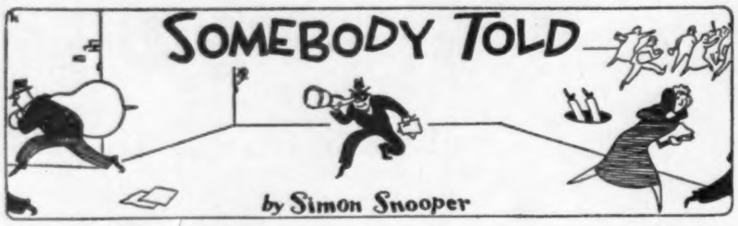
* * *

D. A. steals a march on this department, with the attached communication: "Prof. Nicholson, of California says that the day is now lengthening at the rate of one-thousandth of a second per century. This is a great opportunity for the new powers at the Metropolitan to prepare to do the entire uncut Nibelung Ring on a single afternoon, with Tristan and Isolde as an encore."

* * *

Speaking of Ignaz Friedman's playing at his recent New York recital, the Times (March 7) says: "The absolute evenness of the most celeritous passages, not only as to accent, but weight within the figuration was in itself something to hear and marcel at. . . . "

Russell Knerr, of our editorial staff, asks: "Perhaps a finger wave?"



My children, my children, you cannot imagine how upset the Met. royal tonal family is at the election of Il Duce, Herbert Witherspoon. Who is going to be beheaded; who are going to be the court favorites; will their crown jewels be sold down the river; *und so weiter?* These are the cries from a host of golden throats. Some smile, some frown, some weep, some rage. My advice is to keep quiet, don't pull political strings, and stop fussing. Merit and the proper person for the right place is the motto of the new régime. If you know your onions, you'll not need to take pills to quell indigestion.

* * *

At the Met. performance of Parsifal last Thursday afternoon I deliberately listened in on a conversation between Blanche Witherspoon and Horace and Helen Johnson. Herbert had just been appointed general manager of the Metropolitan Opera and I was anxious to hear intimate details.

"The newspapermen have been terribly nice and very courteous," I heard Blanche say, "but they certainly have been insistent and ubiquitous. The elevator men and the doormen of our apartment house have nearly gone crazy answering questions as to Herbert's and my comings and goings. It really has been so nerve-racking that I've been almost afraid to open our bedroom windows at night for fear a reporter would stick his head in and say, 'Do you mind answering one or two questions before retiring? Now, how about——'."

* * *

Every time I enter the Metropolitan Opera House I see or hear something funny. Last week I saw Charles Henry Meltzer having an argument with one of the doormen, and I moved closer to listen.

"Certainly I want to come in free. You cannot keep me out," Mr. Meltzer was declaiming in a loud voice. "I am entitled to enter these portals any time I wish because of my past services to music. Stand aside and let me pass, sir."

"Sorry, sir," said the doorman, "I can't let you in without a ticket."

"Indeed you can, and indeed you will. You do not know who I am."

"No sir, I do not. But that would make no difference. I have my orders."

"Do you mean to say, sir, that you have orders to keep me out of the Metropolitan?"

"No sir, not you especially. Just anyone that hasn't a ticket."

"Stand aside, sir. You will let me in. Do you know who I am?"

"No sir. But it wouldn't help me if I did."

"I am Charles Henry Meltzer."

"Yes, sir."

"I am the oldest music critic in New York."

"Yes, sir. I'm sorry, sir."

* * *

At the first Pelleas and Melisande performance of the Met. season I overheard the following dialogue between an over-dressed lady and an undressed man.

"Have you ever heard this before?" asked the woman.

"No. I guess it's all right, though. Bori never sings in anything bad," the chap answered.

"Who wrote the opera?"

"Claude Debussy," he read from the program.

"Who's he?"

"Search me. Some wop, I guess."

"I hope they sing it in English. Foreign languages upset me."

"This is done in French."

"French?"

"Yes, French."

"What do you mean, 'French'?"

"French is what it's done in. You know—*de l'eau, de l'eau, de l'eau.*"

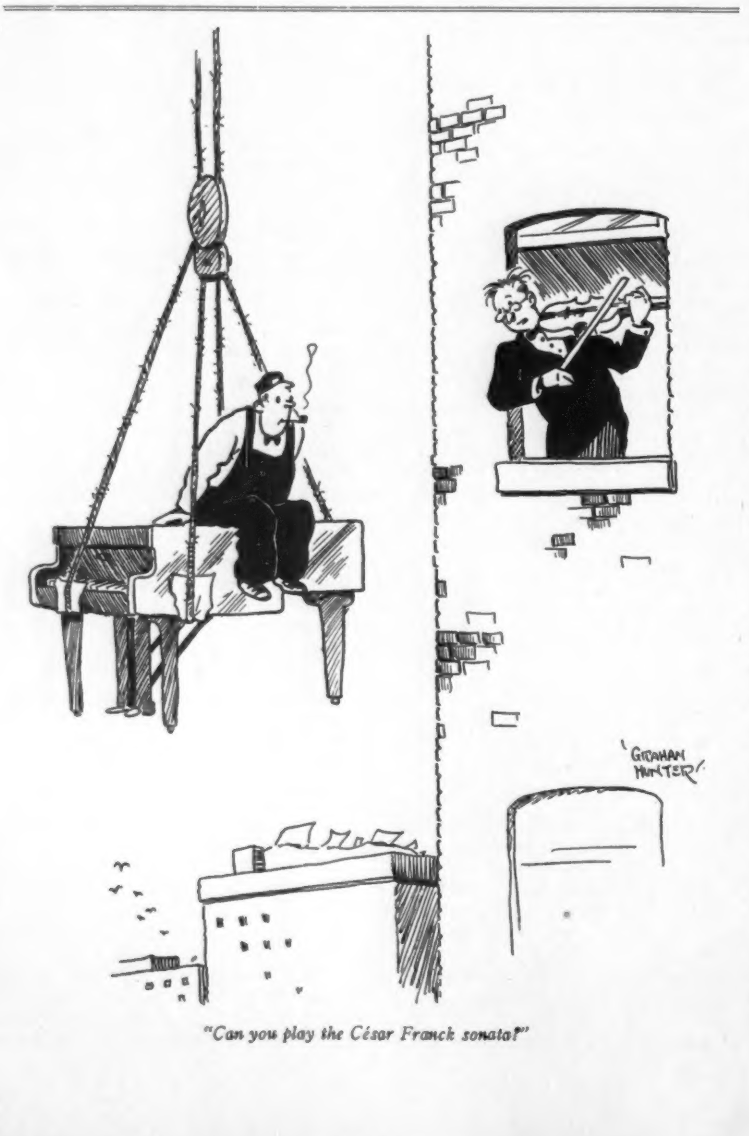
There was a great gathering of the tonal clan at this Pelleas performance. I spotted Kathryn Schrafft, Carlotta Reiner, Vera Brodsky, Bert and Cora Neuer, Olin Downes, Max Altglass, Louis Adelson and his charming wife, Helen Redington, Leonard Liebling, Horace Parmalee, Madeleine Keltie, Elsa Alsen, Paul Louis, Noyes Reynolds, Gretchen Dick, William J. Henderson and his delightful spouse.

* * *

Well, well, the cat mewed when it got out of that locked bag. As it passed me I heard it cry that Oscar Thompson is oiling his critical plumage for a certain daily newspaper position of eminence.

* * *

I'm trying to find out when Estelle Liebling sleeps and eats, for she seems to be teaching during all those hours when she doesn't supervise her radio school and direct broadcast programs, attend concerts and operas, go to parties, and give some of her own. When, for heaven's sake, does she do her published song editing and make all those arrangements of the songs which Lily Pons sings over the air? Come clean, 'Stelle, and tell us how you beat the clock. You can't know how much your secret would mean to me.



"Can you play the César Franck sonata?"

From Our Readers

Modest Mr. Scholes Protests

Cornaux, Switzerland.

To the Musical Courier:

With the kindly object of calling attention to an honor I have received you inserted in a recent issue a letter over my name and beginning "To the Musical Courier." The very generous motive with which this was done is thoroughly appreciated, but I shall nevertheless be grateful if you will kindly allow me to state that this letter, though reproduced with textual accuracy, was not actually intended for publication in this form, being written to a personal friend on your European staff, and headed "My dear [surname]." Certain phrases in the letter may, at the time it appeared, have suggested to some of your readers that it was (shall I say?) somewhat intimate in its manner of expression, and (if intended for publication) even a little blatant. It is whatever measure of modesty I possess, then, that prompts the request for your publication of this explanation.

Again thanking you, I remain,
Yours faithfully,
PERCY A. SCHOLES.

New York Chapter of American Musicological Society Meets

The Greater New York chapter of the American Musicological Society held their first meeting on February 3 at the clubrooms of the Beethoven Association, New York, to hear the reading of a paper by Dr. Paul Henry Lang of Columbia University. His subject was the Morphology of the Music of the Eighteenth Century. The American Musicological Society came into existence last June. Its officers are Otto Kinkeldey, president; Charles Seeger, vice-president; W. Oliver Strunk, vice-president; Gustave Reese, secretary; Paul Henry Lang, treasurer. The object of the society is the advancement of research in the various fields of music as a branch of learning.

The chairman of the Greater New York chapter is Joseph Yasser; secretary, Gustave Reese; treasurer, Julius Mattfeld. The chapter plans to hold its meetings on the first Sunday of each month from October to May inclusive. At the next meeting, which was scheduled for March 3 at the Beethoven Association, Dr. George Herzog of Yale was to read a paper entitled Primitive Music. Non-members may be admitted at a nominal fee. It is expected that local chapters will be formed in various parts of the country. The society as a whole plans to hold meetings annually.

Louise Bernhardt Heard on Tour

Louise Bernhardt, contralto, has completed a tour of concerts, nine of them with Reinald Werrenrath in joint recital, starting on January 23 at Lancaster, Pa., going to Hagerstown, Md.; Staunton, East Radford, Farmville and Norfolk, Va.; Durham and Greensboro, N. C.; and two recitals of her own, one in Exeter, N. H., at Phillips Academy and one at Englewood, N. J., for the Civic Music Association there.

Smith College Summer Faculty

NORTHAMPTON, MASS.—Among those engaged to teach at the Smith College Summer School of Music are Karl Gehrkens, professor of school music at Oberlin, Harold Berkley, violinist, of the Institute of Musical Art, New York City, and Willem Durieux, cellist, director of the Durieux Ensemble.

Schönberg Honored in Los Angeles

LOS ANGELES.—Arnold Schönberg was the honor guest at a gathering arranged by Dr. Theodore Stearns, professor and dean of music at the University of California. Among other musicians present were Dr. Hugo Riesenfeld and Dr. George Liebling. Schönberg made an interesting address. K. R.

OBITUARY

Marguerite Melville Liszniewska

CINCINNATI.—Marguerite Melville Liszniewska, concert pianist and teacher of many eminent pupils, died here on March 7 at the age of fifty. Since 1920 Mme. Liszniewska had been associated with the Cincinnati Conservatory of Music, where her husband, Dr. Karol Liszniewski, also is a faculty member.

She was born in Brooklyn, N. Y., the daughter of Charles and Mary Melville, and studied piano with Ernst Jedliczka in Berlin and with Leschetizky in Vienna, composition with Gernsheim at the Berlin Royal Academy and with Eusebius Mandyczewsky, the former friend of Brahms, in Vienna. Mme. Liszniewska made her début in Berlin in 1902. For eight years she was assistant to Leschetizky in Vienna, where she married Dr. Liszniewski in 1908. She won a prize for a sonata for violin and piano in a Paris contest and had appeared as soloist in Europe with the Rosé Quartet, the Dessau Quartet, the Berlin Philharmonic, Vienna Konzertverein, London Queen's Hall Orchestra, and in Warsaw and Prague. In America she had appeared with orchestras in many of the leading cities. In 1930-1 she revisited Europe to hold an advanced piano class and also gave concerts there. She also held a number of summer master classes on the Pacific Coast. Besides her husband, two children, Jan and Elizabeth, survive. R.

Prof. Ernest L. Mehaffey

CANTON, N. Y.—Prof. Ernest L. Mehaffey, director of music at St. Lawrence University since 1932, died on March 10. Prof. Mehaffey, who was forty-four, was a native of Chelsea, Mass. His music training was received in Boston, where he studied organ, piano and theory, and at Columbus, O., where Capital College of Music and Oratory gave him the degree of Master of Music. Later he continued his organ studies under Osbourne McConathy, later succeeding him as choir director of the First Congregational Church in Chelsea. He was organist in many churches of various cities in the East and was staff organist of WAIH in Columbus. He also designed organs for cathedrals and institutions, including Syracuse University. Prof. Mehaffey is survived by his widow and a daughter. R.

Grace Davis Northrup

Grace Davis Northrup, for years a leading oratorio and church soloist, and widely heard in concert throughout the East and Middle West, died in New York recently. Mrs. Northrup was a prominent voice teacher, both in New York and on the West Coast. Born in San Francisco, she came to New York in 1909, where she made her home for eighteen years. She returned to San Francisco in 1927, remaining there until November, 1934. Her death occurred shortly after she came again to New York. She was fifty-two years old.

Prof. Francis E. Bonn

ROCHESTER, N. Y.—Prof. Francis E. Bonn, organist of St. Patrick's Cathedral of this city for forty-seven years, died at his home on March 5 at the age of eighty-six. Prof. Bonn was a composer as well as performer, having written music for a mass used at the twenty-fifth anniversary of Bishop McQuaid's consecration, and three settings of the Ecce Sacerdos. He also composed music for the consecration of Archbishop Edward J. Hanna of San Francisco. Pope Pius decorated Prof. Bonn in 1930. A native of Tripstaat, Bavaria, Prof. Bonn came to Rochester in 1888, leaving his post as organist of the Church of SS. Peter and Paul and St. Mary's Church in Sandusky, O. P.

Musicales

Hospitality Center of Allied Arts Sponsors Concert

A recital-musicale was given on March 3 in one of the studios of Carnegie Hall, New York, under the auspices of the Hospitality Center of the Allied Arts. The program was presented by Phyllis Marmein, dancer (with Nathan Price, accompanist), Jean Buchta, pianist, Ruth Kemper, violinist, and Henry Davison, cellist. Miss Marmein, who has a delicate and plastic figure, charmed the audience with her interpretation of Capriccietto (Debussy); a group of impressions which included Sleigh-Ride, Morning Prayer, Bag-Pipe and Allegro Ironico, to music by Zilcher, Gretchaninoff, Bartok and others; another assortment comprising On Horseback, Rookie and Allegro Barbaro; and, as the final number, Dance of the Adolescents from Stravinsky's Sacre du Printemps. She is an effective and interesting mime.

Miss Buchta displayed her gifts of style and interpretation in solos by Debussy, Chopin and MacDowell. Endowed with rich and comprehensive temperament, Miss Buchta has also a smooth technic and flawless taste. She was enthusiastically encored. Miss Kemper, with Miss Buchta at the piano, played pieces of Lili Boulanger, Mozart, Bach-Harrison and Kreisler. She commands a tone of sensuous beauty and is an interpreter of attainment, qualities which her hearers recognized by warm plaudits and a recall at the end of the group. A trio in C minor by Schutt was played by Miss Kemper, Mr. Davison and Miss Buchta, a balanced, artistic combination. The studio was crowded and appreciation was manifest.

M. L. S.

* * *

Artists Applauded by Bohemians

At the monthly meeting of The Bohemians (Musicians Club) of New York, held at the Harvard Club House on March 4, the Curtis String Quartet began musical proceedings with a fine performance of Ravel's quartet in F major. In meticulous observance of detail, balance of parts, beautifully shaded nuance and general musicianship, they reaffirmed the good impression felt by this writer of their performance in their Town Hall, New York, recital recently. Hans Clemens, tenor of the Metropolitan, followed with a sincere, well articulated and vocally adequate presentation of Lieder from Schubert's Die Schöne Müllerin, and, in response to applause, an excerpt from Lohengrin. James Friskin, pianist, and Willem Willeke, cellist, gave a spirited performance of Rubinstein's sonata for those instruments. If the work sounded a little old-fashioned, it was heard with considerable enjoyment by the large gathering of musicians present.

G. F. B.

* * *

Virgil Fox Opens Series of Organ Recitals

Virgil Fox attracted a large audience to St. Bartholomew's P. E. Church, New York, on March 6, for this organist's powers invariably make a sensation among both fellow-organists and general listeners. The rapid tempo of a Fanfare (Shelley), the clean-cut performance of Bach's Choral, Sleepers Wake, the exquisite playing of Wagner's Dreams, the lofty interpretation of Liszt's fantasy on the letters B-A-C-H, the clear, detached chords of Schumann's canon, all provoked appreciative comment in both professional and lay listeners. Clokey's allegro was appropriately sportive. Hugh McAmis' Song in the Night (MS.) was pictured in modern harmonies and suave melody; and the final Pageant (Sowerby) was an outstanding performance of a difficult composition. Throughout, the sovereign technic of Mr. Fox—his hands and feet equally developed to superlative ability—was employed in the picturing of music in wellnigh orchestral manner. F. W. R.

* * *

Westlake Fortnightly Musicales

Aeolian Hall, New York, was crowded as usual at the March 6 Fortnightly Musicale under Dr. A. Verne Westlake's direction. Leni Van Thijn, violinist, played works by Lalo, Bloch, and arrangements by Kreisler of works attributed to Francoeur, Dvorak and Pugnani, in a manner in keeping with her teacher, Carl Flesch's reputation. Warm applause rewarded her after each item. Eva Lynne Booth, accompanist, shared the acclaim. Madelena Paltengi, soprano, handsomely costumed, pleased with her singing of El Majo Discreto (Granados), El Pano Moruno and Nana (Falla), El Vito (Nin) and other songs by Pagans and Valverde. Her charm of manner, expressive voice and appropriate style combined to win her success. Her accompaniments were supplied by Ralph Douglas.

George Armstrong, pianist, from the Westlake Studies, played Grieg's ballade and Debussy's Cathedral, winning an encore. This was well deserved because of the interpretation given the contrasting numbers, and his tone qualities and control of dynamics. John Baker, baritone, has a voice of rich quality, displayed in items by Handel, Gounod, Franz and Harrhy. His work was eloquent of his superior schooling under Percy Rector Stephens. He too added an encore, and Hortense Yule furnished good accompaniments. F. W. R.

* * *

Sigma Alpha Iota Members Hear Beach Compositions

Alpha Theta Chapter, Sigma Alpha Iota, presented a program of compositions by Mrs. H. H. A. Beach, assisted by Lucile Dresskel, soprano, and the Alpha Theta Chorus, on March 6 in the Grace Dodge room of Teachers' College, Columbia University. The chorus opened and closed the concert with performances of Three Flower Songs and the cantata Peter Pan. This group, under the direction of Marion Flagg, sang with good tone and musicianship. Mrs. Beach gave two groups of her piano music, exhibiting her notable talents as pianist as well as composer. She also supplied the accompaniments for Mrs. Dresskel in two lists of songs, including Fire and Flame, Dark Garden, and Ah! Love But a Day. The possessor of a clear, well produced soprano voice, Mrs. Dresskel won warm plaudits for her interpretation of these exquisite examples of vocal writing.

Mrs. Beach, in her tonal creations, is master of a colorful idiom, rich in melody and constructed with consummate skill to evoke the picture or emotion the title calls for. The musical imagery of this gifted American is among the most vivid and lovely of our national art. The hall was so crowded that many devotees of Mrs. Beach had to stand, and the applause was cordial and prolonged.

M. L. S.

* * *

Brooklyn School of Music Education Presents Pupils

Brooklyn.—A crowded house listened to piano pupils of Mme. Tozier at the Brooklyn School of Music Education, founded and directed by Carolyn M. Cramp, on March 2. Piano solos and duos were listed, beginning with performances by Blanche Beiler and Emma Herskowitz, followed by Pearl Kramer, Miss Herskowitz, Cecilia Cody and Anna Brangan, who played works by classic and modern composers. Miss Beiler was conspicuous for her excellent playing of Jardin dans la Pluie (Debussy) and study in D flat (Liszt). Ruth Vinitsky was warmly applauded for her musical interpretation of the Sonata Appassionata (Beethoven), and Misses Beiler and Herskowitz closed the program with a brilliant interpretation of Chopin's Fantasie Impromptu, arranged for two pianos. F. W. R.

* * *

Pupil of Carl Friedberg Appears

Billy Masselos, piano pupil of Carl Friedberg, gave a recital at the Institute of Musical Art, New York, on March 2. He played three preludes and fugues from Bach's The Well-tempered Clavichord, the Davidsbündler Tänze, op. 6, of Schumann, pieces of Debussy and Chopin's sonata in B flat minor, op. 35. His performance revealed technical and interpretative excellence. J.

* * *

Carmen Reuben Sings at New School

Carmen Reuben gave a recital at the New School for Social Research, New York, on March 3, devoting her program largely to Lieder by Schubert, Brahms and Schumann, adding a group of Fauré and several songs in English. She has a colorful, brilliant voice which adapts itself well to dramatic nuance. Frank Bibb at the piano furnished artistic support, and the audience clapped enthusiastically. S. T.

Erno Valasek with Beethoven Orchestra

Bethlehem, Pa.—The second concert of the season by the Beethoven Symphony Orchestra (Herbert Fiss, conductor) took place on February 17 in the Boyd Theatre before an audience of 1,500. Erno Valasek, youthful violinist, was the soloist in Mendelssohn's concerto in E minor, op. 64. This number marked a notable success for both the featured artist and the orchestra. Young Valasek performed with mature interpretation and virtuoso technic. At the end of his playing, he was recalled five times before the storm of applause slackened.

Orchestral numbers were the overture to Weber's Der Freischütz, a Mozart symphony and the Strauss waltz Voice of Spring. The instrumentalists of the ensemble gave a performance of excellent unity, responding promptly and effectively to the bidding of their conductor. Mr. Fiss is a discerning musician as well as an able leader. He and his cohorts were loudly acclaimed by their hearers. L. T.

Music Sororities Form Women's Music Panhellenic Council

At a meeting on February 1 in the George Washington Hotel, in New York, the national presidents of Delta Omicron, Phi Beta, Sigma Alpha Iota and Mu Phi Epsilon music sororities formed a national council of music sororities, to be known as the Women's Music Panhellenic Council. Chairmanship will rotate in the order of date of founding. Sigma Alpha Iota has had the chairmanship of inter-sorority affairs the past two years, so the office goes now to Mu Phi Epsilon. Biennial meetings are to he held immediately preceding those of the Women's Professional Panhellenic Association. The membership includes Delta Omicron (professional music), Alma K. Wright, president; Phi Beta (professional music and drama), Dorothy Barnes Stevenson, president; Sigma Alpha Iota (professional music), Gertrude Evans, president, and Mu Phi Epsilon (honor music), Bertha M. King, president.

Haubiel Featured in Musical Programs

Charles Haubiel, composer and pianist, has been featured frequently in recent programs. Mrs. William T. Cornell entertained with a musicale on January 18, at which Mr. Haubiel's songs were presented by Clara Lang, soprano. Frederick Handte, violinist, and Mr. Haubiel played Beethoven sonatas and other works. At the studio of Thomas Jacob Hughes, in New Rochele, N. Y., a musicale was given on January 20. Mr. Hughes played with Mr. Haubiel some two-piano music by the latter and each contributed solo numbers.

The MacDowell Club gave one of its annual Composer Night programs on January 27. Among those represented were Mrs. H. H. A. Beach, Antonio Lora, Wallingford Riegger, John Mojreks and Mr. Haubiel, whose trios from his Shapespeare Music were presented.

Larchmont Woman's Club Gives Viennese Music

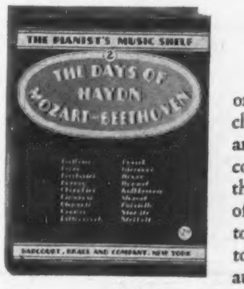
Larchmont, N. Y.—The music section of the Woman's Club presented a program of music from Vienna, arranged by Mrs. Milton Kadison, at the Larchmont Avenue Church on February 8. Norette Nynon, young operatic soprano, just returned from Vienna after several seasons of study and appearances abroad, sang selections of music by Viennese composers, among them Marietta's Lied from Die tote Stadt by Korngold. In her lighter group she included Wien, du Stadt der Träume, an aria from the Dollarprinzessin by Leo Fall and Meine Lippen from Franz Lehar's latest operetta Giuditta. As an encore she sang Held meiner Träume from The Chocolate Soldier. Miss Nynon was accompanied by May Fine, of Mount Vernon.

The other soloists were Lilly Kadison and Inez Palma Bartel, duo-pianists, who performed two-piano arrangements of Schubert's fantasy in F, a potpourri of Johann Strauss' Fledermaus and The Blue Danube Waltzes in Abram Chasins' arrangement. They encored with Infante's Gracia. N. P.

Gustavo Carrasco in Club Event

On January 19 Gustavo Carrasco, tenor, was an attraction of the program presented at the Stockholm Club, New York. He sang Dein ist mein ganzes Herz and other items on a program of Viennese character, with Paul Eisler at the piano. Solos from Gypsy Baron (Strauss) also were heard, the assisting artists being Mmes. Orasto, soprano, and Skoog, contralto.

VOL. II—THE PIANIST'S MUSIC SHELF


THE PIANIST'S MUSIC SHELF
2
THE DAYS OF HAYDN MOZART-BEETHOVEN
HARCOURT, BRACE AND COMPANY, NEW YORK

THE DAYS OF
HAYDN, MOZART AND BEETHOVEN

"The Days of Haydn, Mozart and Beethoven", the second volume of "The Pianist's Music Shelf", presents the choicest works of famous English, French, German, Bohemian and Italian composers of the period from 1725 to 1790. The compositions selected, all inherently melodic in character, are the work of both masters and lesser lights during this period of approximately seventy years. Added interest is imparted to each composition by the paragraph of biographical, historical or critical comment which precedes it. Wherever authentic likenesses of the composers were available, they have been presented in connection with the notes. The first volume of this anthology, "The Days of the Harpsichord", covers the preceding period of composition from 1540 to 1725, and will be found indispensable for intelligent comprehension of the harpsichord era.

COMPOSER INDEX

Beethoven	Adagio ("Moonlight" Sonata)
	Adagio Sonata, Op. 13)
	Andante (Fifth Symphony)
	Glory of God in Nature
	Minuet in G
	Minuet (Sonata Op. 31, No. 3)
	Minuet (Sonata Op. 49, No. 2)
	Rondo (Sonata Op. 79)
	Sonatina in F Major
	Variations on a Paisiello Air
Benda	Minuet (Piano Sonata)
Boccherini	Minuet in A
Burney	Pastorale
Cherubini	Rondo
Cimarosa	"Matrimonia Segreto" Mosaic
Clementi	Allegro Moderato (Sonata Op. 12)
	Minuet (Sonatina Op. 37, No. 2)
	Presto (Sonata Op. 36, No. 5)
	Rondo in F (Sonatina Op. 37)
	Un poco Andante (Sonata Op. 26)
Cramer	Petit Rien, Le
Dittersdorf	German Dance
Dussek	Adieux, Les (Rondo)
	Matinée, La (Rondo)
	Minuet (Sonatina, Op. 20, No. 4)
Giordani	Aria (Caro mio ben)
Haydn	Allegro con brio (Sonata No. 5)
	Dearest Maiden, List to Me
	Gipsy Rondo
	Rondo in G Major (Sonata No. 11)
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Huberman, Connoisseur of Violins, Expounds Lore of Stringed Instruments

Eminent Artist Describes History and Peculiarities of Some of the Specimens He Has Known

"There is nothing more complicated in the world than fiddles," said Bronislaw Huberman, violinist, in a recent interview. "Every one of them has a soul of its own and its own particular caprices, that often make one's life a burden.

"The more precious the instrument, the more subtly it reacts to external influences. A change of temperature or in the amount of moisture in the air or a fresh string no more than the tenth of a millimetre finer than usual may result in distinct alterations in the tone color. These are violin secrets that must be known to the artist.

"The public naturally knows the name of the important violin-makers, of Stradivari, Guarneri and Amati, but publicity and information about instruments have generally ceased at this point.

"What, for example, do we generally know about violin bows? Who has heard of Tourte the Elder and Tourte the Younger, most celebrated bow-makers of all time, whose bows, made in the early nineteenth century of the famous Brazilian Pernambuco wood, now sell for as much as $2,000 apiece?

Fascinating History of Bows

"What a fascinating history there is to tell about the making of these bows! In the early years of the nineteenth century Napoleon, in his famous continental blockade, closed the seaports of the continent to English and Colonial trade in an effort to subdue the British. So the continent was barred from the famous Pernambuco wood which had been found the finest for the making of violin bows. Smuggling was a dangerous business. How the Tourtes, father and son, secured some of this precious wood in those years makes exciting telling. And these rare bows can now be recognized easily by their frogs made of tortoise shell and gold.

"Seeing this sign, we know at once that these bows are distinct from those of ordinary, inferior quality wood. I prize my collection of five Tourte bows very highly indeed.

"All of us are always seeking to find a bow of surpassing craftsmanship that best fits our own needs. I have contrived, for example, an unprecedented use of a fine steel stringing for my bow. From my own point of view, it evokes a tone more incisive, clear, and clean but I believe I am nearly alone in making use of such stringing.

"The disadvantage of such a bow is that it wears out violin strings more rapidly than the customary hair-stringing. And then, too, my steel string bow sets a trap for less observant critics. Since steel stringing needs more rosin, naturally I am suspected, in the course of my playing, of nervousness, restlessness, and impatience because of this constant attention of the rosin to the bow.

Peculiarities of the Bridge

"But the bow is only one of the many problems. What shall we say of the violin-bridge? To me it is a desperate trial. How many laymen dream that the bridge is a whole science in itself? I remember how-once when I was in need of a new bridge because the old one had been worn away too much by the steel strings, I spent hours every day at the violin-makers for the greater part of a year.

"We used up a small tree, trying one shape after another and employing the most delicate measuring instruments, without getting the tone as I wanted it. Who knows where the secret lies? Perhaps in the veining of the wood, perhaps in an interpretation in the lines. Nobody knows.

"Or it may happen that a fiddle is dull and irresponsive for months and years at a time, quite inexplicably. And then one day, for no visible reason, it will suddenly open out and sing away as it never sang before. Nobody can say why. Thus the public and the critics may be quite wrong in blaming the fiddler for a recital that has not been entirely successful. There are so many quite unpredictable imponderabilia.

"The acoustics, for instance. And to that element there are two sides—the listener's and the player's. There are halls in which the tone floats easily down to the last rows, though the executant feels as though he were playing in a railway terminus.

Violins of Italian Masters

"And now, a word about the old Italian instruments. Everybody knows that they are unsurpassed, of a beauty now unattainable, that there is no copying them, that generations of experts and instrument-makers have racked their brains to discover the secret and no one has yet found it. Nor have I—otherwise I should probably be no longer a fiddler but a fiddle-maker. One can discuss their wonderful qualities, but one can only make guesses at the reasons for them. What sort of guesses, you ask? I think, in the first place, that Stradivari, Guarneri and Amati had an intimate knowledge of the age and type of wood that suited their purpose. It may be that knots in the wood (such as there are, for instance, in my Guarnerius) had something to do with the thinness of the belly; and then the varnish has a great effect on the quality of tone.

"Owing to their age, these masters' violins have been subject to the chemical influences of the atmosphere through several centuries. Then there is the mechanical influence of the tension of the strings, and that of the countless vibrations in the playing. This last element is of special importance. Finally, it makes a difference who has been using the violin, how pure in pitch and tonal quality the playing has been.

"Well-arched violins are of delicate tone; a shallow arch gives volume.

"But I have said enough. All these things are matters of experience, only to be learned through experience. For the fiddle is a woman—and who shall lay down the law to her?

"One must have fingertips with an instructive sense of touch, or even be able to tell from a glance at an instrument, without even handling it, what it will sound like.

"So much have I learned up to now. Perhaps I shall go farther, but even so much is a good deal—that after forty-three years of wedded life with the fiddle I am still in love with her, and still finding constantly something fresh and undreamed of in my love."

H. B.

Marcella Geon Concluding Wagner Lecture-Recitals

Marcella Geon, pianist, is giving a series of lecture-recitals on the Wagner operas at her New York headquarters in the Sherman Square Studios, concluding today (March 16) with Lohengrin (for young people). The course began on January 23, with Das Rheingold, and continued on January 30 with Die Walküre; February 6, Parsifal; 13, Siegfried; 20, Götterdämmerung; 27, Die Meistersinger; March 6, Tristan und Isolde.

Eddy to Give New York Concert March 17

Nelson Eddy, young American baritone, gives his only New York recital this season at Town Hall March 17. About the same time New York will see and hear him as co-star with Jeanette MacDonald in Victor Herbert's operetta, Naughty Marietta. This Metro-Goldwyn-Mayer sound film is due to have its première shortly at the Capitol Theatre, N. Y.

Compositions of Elinor Remick Warren Heard Widely

Elinor Remick Warren, composer-pianist of Los Angeles, has a long list of published compositions to her credit, including secular and sacred songs, anthems, a duet for soprano and alto, women's choruses, men's choruses, *a cappella* choruses for mixed voices, and piano solos. Among the artists who have used her songs on their programs are Florence Easton, Margaret Matzenauer, Queena Mario, Richard Crooks and Lawrence Tibbett. She has been featured as soloist with the Los Angeles Philharmonic and Hollywood Bowl orchestras. She also has toured as accompanist and assisting artist to noted singers.

Isidor Achron Work to Be Theme Song for Film

Isidor Achron's composition Valse Intime will be used as a theme song for the moving picture Eighteen Minutes. The picture is being made in London, with Gregory Ratoff, Richard Bennett and Benita Hume. Valse Intime was published in America in 1934.

MORRIS GABRIEL WILLIAMS, conductor of the Florida Music Festival, which began on March 12 to continue through the week. The soloists include Grete Stueckgold, Charles Hackett, Frederic Baer, and there is a massed chorus of 2,000 voices, a state symphony orchestra and instrumental as well as vocal soloists. (Underwood & Underwood photo.)

Shanghai Tonal Circles Music Starved

Feuermann Only Recitalist—Orchestras Have Depressional Troubles —Chenkin in Prospect

Shanghai, China.—The expense of importing first-rate musicians from abroad is rapidly becoming prohibitive here in this era of depression. There has been as a consequence rather a dearth of visiting artists, the sole recent instrumentalist being Emanuel Feuermann, cellist, who gave three recitals of sterling calibre. Closely following him were the two exponents of modern dance, Clotilde and Alexandre Sakharoff, who delighted large audiences with their smooth grace and polished technic. Aside from these recitals there has been little of marked interest for music enthusiasts.

The Municipal Orchestra is conducting its customary concerts this year under a terrific handicap since the civic authorities have appointed a committee whose duty it is to pass upon the programs selected by Maestro Paci. The disadvantages of such a system are obvious enough without further comment. The general character of the programs thus far has pandered to the popular taste with a predominence of shorter and lighter numbers.

At the beginning of the season a light opera company was recruited from the large Russian musical circle here, and they so far have presented some five or six charming performances. Of especial note was the Rose Marie production with the composer, Rudolph Friml, in attendance.

New Orchestral Project

There has likewise been a new project in the orchestral line, the French Government having elected to sponsor such an enterprise. The orchestra, while rough at present, gives promise of developing into a high-class organization. It has so far given three concerts, one of which had the additional attraction of a soloist.

In the embryonic stage still is the production of an original ballet, the music for which is by Arron Avshalamoff, whose operetta, Kuan Yin, was produced at the Neighborhood Playhouse in New York several years ago. The libretto for this effort is by the perpetrator of this remarkably dull report.

The task of training an entire cast of Chinese actors in an utterly unfamiliar field is staggering, but the producers hope to accomplish the feat some time in March. Much could be said regarding the composer's ideas and aspirations concerning the development of symphonic music along lines which use Chinese themes but in a Western fashion. That, however, is a subject for another article. The producers likewise aim to introduce certain groupings borrowed from the modern school of the dance while retaining the typically Chinese character of movement.

In the near future, impresario Sol Strok has announced the appearance of Victor Chenkin, an event which should prove of interest to our musical circles.

Vanya Oakesnov.

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Active Musical Month In Milwaukee

Chicago Orchestra Heard with Viola Mitchell as Soloist in Malipiero Concerto—Milstein Among Recital Visitors—Resident Groups Appear

MILWAUKEE, WIS.—February had something of its old interest and fascination in music for this town. The short month brought several attractions of the finest sort, and the size of the audiences opened new vistas of prosperity for artists and music here.

Two gifted violinists played, Viola Mitchell for the first time, and Nathan Milstein, his second concert in Milwaukee. Miss Mitchell appeared as soloist with the Chicago Symphony Orchestra at Pabst Theatre in a concert directed by Dr. Frederick Stock before a capacity audience. The concerto of G. Francesco Malipiero contains debatable aspects of treatment and theme, but the performance of Miss Mitchell held constant attention. It was clean-cut, vigorous, trenchant, had accent and brightness, and she revealed a real grasp of the work. Repeated salvos brought her out many times, and she made a host of admirers in Milwaukee.

MILSTEIN IN RECITAL

Mr. Milstein deepened the admiration music-lovers here have for his technical command and musical gifts, and his recital at the Auditorium under the auspices of the Civic Concert Association was a great success in every way. The quick, sure appeal of his art was unmistakably manifested in the enthusiastic response to his playing. His program was from the works of Vivaldi, Bach, Dohnanyi, Bloch, and Glazounoff. In scope of interpretation, in pace, sureness and sheer beauty, Milstein's playing was a delight.

The popular cellist of the Chicago Symphony Orchestra, Daniel Saidenberg, was the soloist at the concert the last week of January, the program being directed by Eric DeLamarter. He played Saint-Saëns' concerto for cello in A minor, and was recalled eight times.

Brahms' third symphony in F major and his Academic overture were among other works presented by the orchestra, as well as the andante from Bach's A minor suite for violin, transcribed for orchestra by Dr. Stock. Due to the heavy snowfall, the concert by the Chicago Symphony Orchestra for the last week of February was postponed.

OTHER MUSICAL EVENTS

At Pabst Theatre Roland Hayes appeared on February 4 and was warmly received. Percival Parham was the accompanist.

The new Society of Musical Arts, devoted to giving a hearing to young musicians, at the Athenaeum presented Mildred Catenhausen, cellist, and Leroy Bartholomew, tenor. The cellist disclosed unusual feeling, full tone and a true gift, if somewhat uncertain as yet. Mr. Bartholomew revealed an exceptional voice and the born singer's flair. This society is doing something important for young musicians and music, as results thus far prove.

The Lyric Male Chorus gave a fine concert at the Auditorium under the direction of Herman Smith. Mr. Smith is director of music in the public schools and the chorus is gradually building up an admirable ensemble and developing in matters of genuine musical interpretation. The program, drawn from a wide range of composers, was the best they have given yet under the new director.

The MacDowell Club Orchestra of women presented an enjoyable program under the baton of Pearl Brice at the Athenaeum.

J. E. McC.

I See That

A restoration of Puccini's Tosca has been announced by the Metropolitan Opera, to be given on March 21, with Lotte Lehmann, Richard Crooks and Lawrence Tibbett appearing for the first time in this work at the Metropolitan.

* * *

Playing with the National Orchestral Association (Leon Barzin, conductor) Ossip Gabrilowitsch will give the final program in the series featuring the piano concertos from Bach to our own time, at Town Hall, New York on March 23.

* * *

Robert Casadesus and Shura Cherkassky sailed on the SS. Ile de France, March 2.

* * *

Irra Petina of the Metropolitan Opera, announced as being under the management of Willmore and Powers next season, has not made such a connection.

* * *

An extra performance by the St. Louis Symphony Orchestra of Beethoven's ninth symphony has been scheduled for March 17. Robert Betts, who is singing the two performances on March 15 and 16, appears as tenor soloist for the third concert.

* * *

On February 5 Phonsi Carlo, violinist, was the guest artist at a musicale held in the Berkshire School, Sheffield, Mass. Frank Beattie, Jr., director of music, accompanied him on the piano. The program included short works by Bach, Gluck, Mozart, Kreisler and Ries, and the Gypsy Airs of Sarasate. Mr. Carlo is a graduate of the Juilliard School in New York.

* * *

The Hall Johnson Negro Choir will sing in Wilkes-Barre, Pa., on March 18, for the Community Concerts Association of that city; the same organization presents the group in Fort Wayne, Ind., on March 21.

* * *

Frederic Caspier, baritone, and William Otter, pianist, gave a joint recital in The Barbizon, New York, on March 3, under Lilian B. Barth's management.

* * *

The second New York recital this season of Roland Hayes, Negro tenor, is to be given at Carnegie Hall on April 24, for the benefit of the Baptist Educational Centre.

* * *

Barrère-Salzedo-Britt will appear in Boise, Ida., on March 25; in Ogden, Utah, 26; 27, in Pocatello, Ida., and, 28, in Butte, Mont. Also late in March or early in April they are to play in Phoenix, Ariz.

Elsa Alsen and Paul Althouse have been engaged by the Toronto Symphony Orchestra for a concert performance of two excerpts from Wagnerian operas. These are from Act I of Lohengrin and Act III of Die Meistersinger, on March 19.

* * *

Rosemarie Brancato, young American coloraturo soprano, has returned to New York from the Pacific Coast. Since January 13 her concert appearances have taken her into twelve states.

* * *

Yolando Greco, harpist, artist-pupil of Pinto, began her spring tour as soloist with the Hillside, N. J., Choral Society on March 4. She is a graduate of the New York College of Music.

* * *

The Gotham Trio, which has appeared several times at the Chittenden Studios, New York, gave a recital in Centre Hall, New York, on March 12, performing works by Haydn and Mendelssohn, with solos by the individual players, Florence Hubbart, Hugo Fiorato and Paul deBourg.

* * *

William O'Toole is presenting some of his artist-pupils in piano recitals in the recital hall of the Trenton (N. J.) Conservatory of Music. On February 21 Jean Seidenglanz was heard; March 14, Evelyn Robbins. Anna Gervasio is to give a program on March 28; Ethel Healy, April 4.

* * *

Goeta Ljungberg will sing Sieglinde in Die Walküre on March 21 at the Metropolitan.

* * *

Kurt Dieterle, once violinist in the Kriens Symphony Orchestra, New York, is celebrating his tenth year as concertmaster of the Paul Whiteman Orchestra. Ramona Dieterle, his pianist wife, also appears frequently for the Whiteman broadcasts as a soprano.

* * *

Josephine Forsyth, composer of a musical setting of The Lord's Prayer and other numbers, was guest artist of the Chicago Woman's Ideal Club on January 3 in the Crystal Ballroom of the Hotel Blackstone. Featured on the program with Miss Forsyth was Sonia Sharnova of the Chicago Civic Opera.

* * *

The New York recital to have been given by Tatiana Sanzewitch, pianist, at Town Hall on March 24, has been postponed until the coming season.

* * *

Marion Morrey, lecturer-pianist and a teacher at Columbia University and the Juilliard Summer School, is under the management of Betty Tillotson.

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Further information will be gladly supplied by Steinway & Sons or any one of their representatives throughout the country.

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Music Notes From Coast to Coast

GRAND RAPIDS, MICH.—The last in the St. Cecilia Series of Master Concerts was given by the pianist Iturbi, who created much enthusiasm with his artistic playing of an unusually interesting program.

Dusolina Giannini, soprano, was the artist presented by East Church as the fourth in its course at the Civic Auditorium. She added numerous encores in response to insistent applause. Molly Bernstein, who was her accompanist, played a group of piano solos.

A St. Cecilia program arranged by Mrs. Thomas C. Irwin and Mrs. Henry J. Dotterweich was given by Eleanor Malek, pianist, Elizabeth Westfield, contralto, Mrs. Karl Dingeman, soprano, and a trio (Betty Wilkinson, violin, Margaret Nicholson, cello, and Elizabeth Baxter, piano), with Mrs. C. Hugo Kutsche, and Carl Sennema, accompanists. Eugene J. Phillips was chairman of a program in which the participants were Mrs. Lylamae Hardesty-Rogers, mezzo-soprano, Mrs. William S. McMeen, soprano, Mrs. Milo G. De Vries, pianist, Margaret Hunt, harpist, and Lorraine Hardesty and Maria Lund Royce, accompanists. Mrs. Rolland A. Dorman arranged a program played by Mrs. Thomas E. Wykes, pianist, Eugene Phillips, baritone, Eugene Andrejewski, violinist, and Carl Andersch and Lucile Dinsmore, accompanists. The Krakowski Trio, consisting of Mary Krakowski, soprano, Irene Stolofsky, violinist, and Magdalen Massmann, pianist, all of Chicago, was the next attraction. Mrs. Thomas C. Irwin was chairman of the day. Mrs. Glenwood Fuller and Dorothy Pelck McGraw were chairmen of guest day program, which was given by Emanuel Jablonski, violinist, Peter Kleynenburg, cellist, the Melody Singers (consisting of Russel Forwood and Sidney Straight, tenors, Lynn Clark, baritone, and Richard Bowen, bass) with Mrs. Kleynenburg and Mrs. McGraw, accompanists. Emma Sweet arranged a program for the Evening Club, which was given by Margaret Ferrand, soprano, Mrs. Otto Wood, pianist, and Robert Tuller, violinist, with Albert B. McConnell and Henry Bruinsma, accompanists.

The Excelsior Chorus gave its first concert under the new director, Harold Tower. Mr. and Mrs. Curtis Johns, baritone and soprano, were the soloists.

Hazel Paalman, contralto, pupil of Mrs. William J. Fenton, gave a recital in Ann Arbor at the University School of Music.

H. B. R.

HOUSTON, TEX.—One could not hope for finer execution or better musicianship than the Paris Instrumental Quintet gave to Houston when presented by the Tuesday Musical Club, on March 2, in the Scottish Rite Cathedral. The quintet's playing was marked by technical deftness, accuracy and temperament. The Tuesday Musical Club, at their second open meeting concert, introduced Ruth Penick, of Austin, pianist, and Patrick H. Wilson, baritone, of Galveston. Miss Penick has held a Juilliard Foundation Scholarship for three years. Mr. Wilson was one of the national Atwater Kent Radio Contest winners.

There was a gratifying response by the students of the city schools to the children's matinee concert played by the Houston Symphony Orchestra on February 28 at the City Auditorium. This matinee has been a cherished plan of Joseph S. Smith, president of the Symphony Association, and Mrs. James G. Flynn, chairman of the membership committee. On March 11 the orchestra gave their regular monthly concert. Nancy Yeager Swinford, soprano, was the guest soloist, singing an aria from Weber's Der Freischütz. Every one who heard these two orchestral concerts was delighted with the advancement made since the first of the season. The audiences felt that this improvement was due to the tireless guidance of the conductor, Frank St. Leger, and the musicianship of the orchestra.

Early in the spring Mrs. Cyril Delevanti will leave for England, where she is booked for concerts in London and the Provinces. Her programs are known as English Songs Sung in English.

Mrs. John Wesley Graham's spring radio talent quest, which took place on March 10 in the auditorium of San Jacinto Hotel, was one of the largest ever sponsored, in coöperation with the local broadcasting station, to encourage talent.

K. B. M.

MIAMI, FLA.—Virginia Faires, young pianist and teacher at the Miami Beach School of Music of the University of Miami, was heard in recital recently. She was assisted at the second piano in a Liszt item by Evelyn Plagman Jones.

The University of Miami Symphony Orchestra, under the direction of Arnold Volpe, gave the third concert of its series on February 18, with Lewis Eley, youthful violinist and pupil of Albert T. Foster of the University of Miami Conservatory, as guest soloist playing the Bruch concerto in G minor.

Manon Scotta, Danish pianist, was introduced in recital recently by the University of Miami Conservatory.

Jascha Heifetz, violinist, was heard in a delightful recital at the White Temple on February 11, sponsored by the Mana-Zucca Music Club. The club also offered a magnificent recital by the Russian violinist Lea Luboshutz in Mazica Hall; she was accompanied by Eleanor Clark Linton.

The Aeolian Chorus, founded fourteen years ago by Bertha Foster, dean of the University of Miami Conservatory, and directed this season by Adrienne Lowrie, teacher of voice, was heard in a concert in the Hotel Roney Plaza lounge on February 28. The guest artists were Mrs. Charles Moon, soprano, Eduardo Caso, tenor, Lewis Eley, violinist, and a string quintet. The quintet was formed by Prof. Leo Portnoff, teacher of violin in the Miami Beach School of Music. Its personnel is Anna King, first violin, Lewis Eley, second violin, Julia Munro, viola, Rudolph Kramer, cello, and Phillip Karp, bass. The accompanist for the entire concert was Evelyn Plagman Jones.

The Miami Chapter of the American Guild of Organists presented Everett Jay Hilty in an organ recital at Trinity Episcopal Church on February 26. Mr. Hilty was recently appointed organist at the First Christian Church, Miami.

The Miami Music Club (Grace Murray, president), sponsoring the Civic Music Series, gave to Miami music-lovers the pleasure of hearing Stell Andersen and Silvio Scionti in an excellent two-piano recital.

Muriel Wilson, soprano, and Fred Hufsmith, tenor, were guest artists at Mazica Hall recently.

Appearing on the Miami Music Club programs recently were Kappa Vanderost, pianist; Percy Long, baritone; Marian Davis, soprano; Gabriel Szitas, violinist; a string quartet composed of Charlene Stearns Gould, violin, Anna deLida, viola, Walter Grossman, cello, and Katherine Pond, pianist; Evelyn Sackett, soprano; Alberta Koch, violinist, and Frances Tarboux, pianist.

A. F. W.

SALT LAKE CITY, UTAH.—There is talk of the Salt Lake Oratorio Society's restoring its annual performance of The Creation. The society gave this oratorio regularly every summer for years, but of late has confined its activities to The Messiah, which it presents on New Year's Day. The directors of the society reëlected Mayor C. Clarence Neslen as president during the past month. Mayor Neslen has been head of the organization for many years.

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The German Latter-day Saints' Choir gave a Handel concert at the Assembly Hall, Temple Square, on the 250th birthday anniversary of the composer in February, attracting an audience of 1,000 people. The Messiah was drawn upon liberally for the program, but selections were also given from the operas of the German musician. Otto Michaelis conducted the choir, and Philip K. Ripka led the thirty-piece string orchestra. There was also a string quartet. Prof. Albert J. Southwick, leader of the Salt Lake Oratorio Society, was the speaker of the evening. The decorations had converted the church edifice into an old German place of worship for the occasion.

It looks as if Senate Bill 165, which would license Utah's music teachers, will not become a law; there is too much opposition to it. Mrs. Joseph Ririe, who was instrumental in getting the measure introduced in the legislature, contended at the public hearing which was given during the past month, that it would aid the profession of music and might in two years lead to the passage of a bill which would allow state institutions to accept private instruction in credits toward pupils' scholastic work. Opponents of the measure thought that something should be done, but questioned the effectiveness of the law proposed.

F. L. W. B.

SAN DIEGO, CAL.—A Sera project attracting much attention here recently is the symphony orchestra (Charles O. Breach, conductor) which has been giving a series of concerts at the Municipal Pier, often in connection with a Sera chorus (Don Smith, director). The orchestra is fortunate in its conductor, Mr. Breach having had a wide experience as a violinist in many major organizations of the country.

A pleasing and well attended performance of the cantata The Sleeping Princess (Tschaikowsky-Bornschein) was given on February 26 by the women's chorus of the San Diego Women's Club, Mrs. A. T. Benedict directing. Solos were taken by Mmes. H. H. Sammis and V. C. Hubbell, with a trio composed of Mmes. Hubbell, Carmichael and Cooper. Mrs. J. Leo McMahon gave effective support at the piano. The fairy story of The Sleeping Beauty was delightfully read by Mrs. E. Neulon Porterfield, and the bizarre dance of Puss in Boots was amusingly performed by Marjorie Duncan Goldie. The chorus has been well trained and sang conscientiously. A group of violin solos was given by Constance Bettencourt, from the Victor Kuzdo studio, with Charles Shatto at the piano.

The fourth program of the Student Concert Guild took place on February 28 at El Cortez, presenting Alice Vierheilig, violinist; James Fisher, pianist; the Treble Clef Quartet from State College; June Bowler, Katherine Santer, Gertrude Tyler and Lois Franklin; with Olive Parsons and Leonore Jenkins, accompanists. The student artists acquitted themselves creditably before an audience which filled the Don Room.

H. B.

WHITE PLAINS, N. Y.—Winifred Cecil, soprano, who recently returned from study and a concert tour abroad, was presented by the Junior Section of the Contemporary Club as its guest artist. A well selected program was beautifully sung.

The music department of the Bronxville Women's Club gave its fourth lecture-recital on modern music, February 27. Marion Bauer's enlightening talk on Impressionism: Its Origin and Influences, was heightened by a program of impressionistic music admirably played by Harrison Potter, pianist.

Gerald Kunz, violinist, was the guest artist at Antonia Brico's lecture-recital on sonatas before the Contemporary Club on February 8. Mr. Kunz, assisted by Miss Brico at the piano, gave excellent interpretations of a Brahms and a Beethoven sonata.

The White Plains Choral and Symphonic Society was heard in concert at the High School on February 26. The first part of the program, directed by Caroline Beeson Fry, consisted of the Peasant Cantata and chorales by Bach. The orchestra, conducted by Louis Greene, played Russian music in the second half. Max Panteleieff, baritone, was the guest artist.

The Northern Westchester Symphony Orchestra, consisting of forty women members and directed by Lily Nyeboe, gave a pleasing program in the Pleasantville High School auditorium on February 28. Gertrude Gibson, soprano, was the soloist.

The Westchester Chamber Music Society held its monthly meeting at the County Centre on February 24, under the direction of Harold Berkley.

E. H.

WALTER MILLS,
baritone, recently gave a program for the Present Day Musical Club, Princeton, N. J., presenting numbers by Handel, Beethoven, Schumann and Strauss and songs in English by Dunhill, Rogers and Bromwell. James Quillan was the accompanist, and also played solos by Respighi, Lecuona and Chopin. Mr. Mills has been engaged by Princeton University for a special musical service on Easter morning in the chapel. This will be the baritone's third appearance in one season in Princeton. Mr. Mills also is booked for concerts in Philadelphai, Troy, N. Y., and Boston.

New League of Allied Arts

On March 17, in the Strough-Stetler Studios, New York, a new venture to be known as the League of the Allied Arts is holding its first meeting, in the form of a musicale, to win interest for the organization and its purposes. They are "to unite the various art forms for the mutual benefit of both the layman and the professional. To provide a friendly and cordial meeting place for those interested in broadening their artistic and cultural education by means of contact with experienced and professional members of the different arts. To give an opportunity to those who wish a chance for self-expression and participation in a chosen art. To promote a greater interest in and enjoyment of all artistic and cultural subjects." Florence Otis heads the executive officers of the new League.

William O'Toole Lecture-Recital

William O'Toole presented a discussion on the Æsthetics of Modern Music and Art at his New York headquarters in the Sherman Square Studios on February 17. Mr. O'Toole spoke on music and George K. Ross, on art, and illustrations were pieces by modern composers, including several by Norman Lloyd, Xenia Bank and Mr. O'Toole. Mischa Portnoff, composer, was guest artist, playing his recently composed symphonic variations for two pianos, with Mrs. Portnoff at the second piano, and also a solo set of variations on a Hebrew theme.

Singing and Song Appreciation on the Air

WOR announces that Joseph Regneas' Singing and Song Appreciation will be known hereafter as Romance of Song on the Air continuing on Fridays from the studios of the radio station. That of March 15 featured Bach, with Sylvia Cyde, soprano, as soloist. On March 22 Mr. Regneas presents compositions by Jensen and Trunk, with Jennie Beach, soprano soloist.

Samuel Shankman in New Radio Series

Samuel Shankman, American pianist, was heard in a special Weber-Chopin-Liszt program from WMCA on March 3, after which he was engaged for a weekly series on Mondays over this station. On March 2, Mr. Shankman took part in a duo-program with Elvira Rosina Geiger on WBNX, and the two also appeared over WHOM on March 3.

John Corigliano in Broadcast of Kreisler Works

John Corigliano, violinist, and Pitts Sanborn, commentator, were featured on February 12 over WABC on a special broadcast entitled Fritz Kreisler "Old Masters" Program. Alexander Semmler was at the piano.

Publications

Reviewed by R. M. Knerr

For Piano Solo

The Days of Haydn, Mozart and Beethoven; fifty compositions by English, French, German, Bohemian and Italian masters of the period from 1725 to 1790; selected and edited by Albert E. Wier.

This second volume of The Pianist's Music Shelf follows that of The Days of the Harpsichord in the attractive series of Harcourt, Brace and Company. Eventually ten volumes are planned to complete the collection, which offers a wide choice among masters both well known and less familiar, arranged according to periods of pianoforte history. Again the garnering is a generous one, 192 pages, with the music large and clearly engraved, the pieces preceded by informative editorial notes and wherever possible by authentic likenesses of the composers.

The period of strictest classicism yields much lovely music, melodious, largely developed on dance forms, yet in the case of Beethoven revealing portents of the coming Romanticism. Interest centers in the selection of the music of the three masters who give their names to the book, ten works of each being included. Haydn is represented by the allegro con brio from sonata No. 5; transcriptions of the songs Dearest Maiden, List to Me, True Friendship, and the Shepherd's Song; the Gipsy Rondo from trio in G major; the rondo in G major from sonata No. 11; the serenade from quartet, op. 3, No. 5; Six German Dances; and Variations on the Austrian Hymn. The Mozart collection includes arrangements of several airs from Don Giovanni; fantasia in D minor; German Dance in C; minuet from divertimento in D; minuet from Kleine Nachtmusik; Rondo alla Turca; rondo in D major; sonata in C major; La Tartine de Beurre (a stunt piece in which the right hand part may be played with one finger); and Variations on a French Folk-song.

The Beethoven choice, doubtless a somewhat difficult one, is on the whole commendable. It includes the adagio from the "Moonlight" sonata; Adagio cantabile from sonata, op. 13; an arrangement of the Andante con moto from the fifth symphony and of the song, The Glory of God in Nature; minuet in G (inevitably); minuets from the sonatas, op. 31, No. 3; and op. 49, No. 2; rondo from sonata, op. 79; sonatina in F major, and Variations on a Paisiello Air.

There are five examples by Clementi, a pioneer in pianoforte development; three numbers by Dussek and original pieces or transcriptions by Benda, Boccherini, Burney, Cherubini, Cimarosa, Cramer, Dittersdorf, Giordani, Hummel, Kalkbrenner, Pepusch (excerpts from his settings for Gay's Beggar's Opera), Stamitz, and Steibelt. One of the most valuable features of the book is the survey which it provides of the development of the sonata form. The majority of the works are fairly simple, though all will be of interest to mature pianists. The editing is finely done, and the collection is priced moderately for the wealth of its contents. (Harcourt, Brace and Company, New York.)

For Mixed Voices

Penitence, Pardon and Peace; short Lenten cantata for four-part mixed chorus, with soprano (or tenor) and baritone solos, with organ accompaniment; words selected from the Scriptures by the Rev. W. J. Bettison; music by J. H. Maunder, edited by Carl Deis.

One of the classics of Lenten choral repertoires, in a new edition. The musical substance is too familiar to require much comment. It has stood the test of many years' use. The work as a whole requires about thirty-five minutes to perform. The publishers state that it may be sung without pause during or at the conclusion of the service or may be used for the service itself, with appropriate interpolations. Parts I, II and III, each developing one of the sections of the title, may be employed separately as anthems, with final hymn for the choir or congregation as provided in the score. A cantata of moderate demands which offers especial opportunities to a good baritone soloist. (G. Schirmer, Inc., New York.)

For Mixed Choir and Narrator

A Passion Choralogue; for *a cappella* choir of mixed voices and narrator; words from the Scriptures; music by W. B. Olds.

A novelty for the choirmaster whose tastes incline toward innovations of an artistic sort. The congregation that boasts a *diseuse* or *diseur* of distinct voice and dramatic talent as well as a choir skilled in *a cappella* singing of proficient sort might find this an attractive venture. Certainly the effect would be impressive if skillfully achieved. The great requisite is in perfect "timing" of the voice, which declaims the story of the Passion against a humming choir. There are four episodes, The Last Supper, The Betrayal, The Trial, and The Crucifixion. An interesting feature is the incorporation of a traditional Hebrew melody used as a setting of the "Hallel," supposedly the hymn sung at the Last Supper. A Passion chorale by Hassler is used at the end of Part III. There is an elaborate florid setting of Eli, Eli, during the Crucifixion scene. An original and musically superior work; the score covers forty-one pages. There is a piano part for rehearsal use. (Carl Fischer, Inc., New York.)

Vera Bull Hull Artists Widely Booked

Artists under the management of Vera Bull Hull are being booked for the coming season. During 1934-35, the following artists recently have been heard or will appear soon in the concerts mentioned:

Irene Williams, soprano, soloist with the Salt Lake Oratorio Society in The Messiah; also with the Stamford (Conn.) Symphony Orchestra, and sang in Cincinnati (return engagement), Lexington, Ky., and Dayton, O.

Ora Witte, soprano, in Montclair, N. J.; White Plains, N. Y.; Cincinnati, Lexington, Ky.; New Wilmington, Pa., and New York City.

Mina Hager, mezzo-soprano, soloist with the Indianapolis Maennerchor, with the League of Composers, New York, and booked for Vancouver, B. C. She will have a number of important appearances this spring.

Mary Hopple, contralto, in Lexington, Ky. (return), Ridgewood, N. J. (return), New York City with the Banks Glee Club; Cincinnati, O., Montclair, N. J., and Lancaster, Pa.

Earl Weatherford, tenor, two engagements in Frankfort, Ky., two in New York City, and three in Montclair, N. J., including operetta engagements and an appearance as soloist with the Metropolitan Glee Club.

Harrison Christian, baritone, in Baltimore, Md., Roanoke, Va., Lexington, Ky., Town Hall, New York, and concerts in the South this spring.

Foster Miller, bass-baritone, has had several operatic engagements in New York and elsewhere; also he sang in The Messiah in White Plains, N. Y. and Ridgewood, N. J., and was soloist with Channing Lefevbre's chorus in New York and East Orange, N. J.

Robert Crawford, baritone, was booked in Pittsburgh and New Wilmington, Pa.; Montclair, N. J., twice; Yonkers, N. Y., San Antonio, Tex.; and with the Seattle Symphony Orchestra; he produced a performance of Faust in Newark, N. J., in which he sang the part of Valentine; and later is giving a performance of Mendelssohn's Elijah and a May Music Festival. He will be the next soloist with the St. Cecilia Club of New York, and appeared with Quinto Maganini and his Chamber Symphony Orchestra in Town Hall, New York.

Margaret Hamilton, pianist, recently played in Lexington, Ky., and in New York City at the Smith College Club, and is booked in New Wilmington, Pa.

Frances Hall and Rudolph Gruen, whose weekly broadcasts over WEAF have been heard for two years, appeared recently in Kent, O., at the State Normal School, and in New London, Conn.

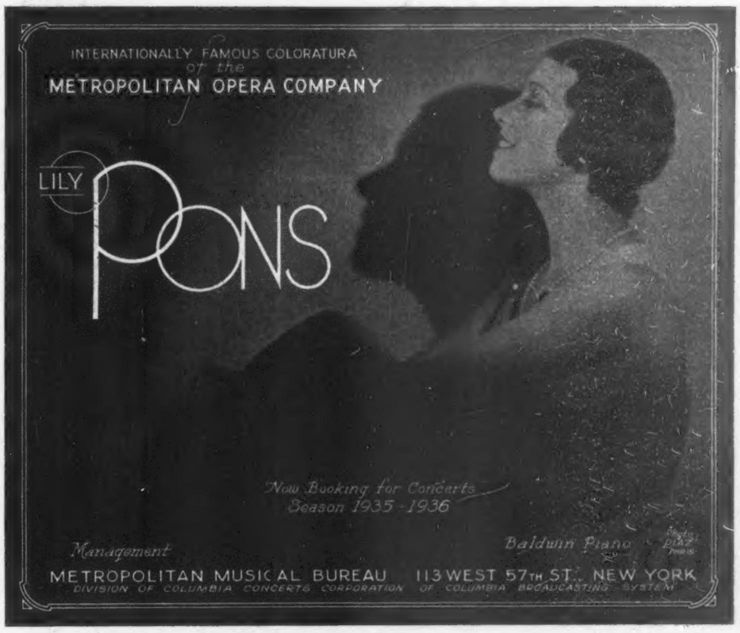
Arthur Loesser, pianist, played a concert on February 17 in Town Hall, New York, and will give several concerts this spring.

Samuel Gardner, violinist, is playing at Westminster College, New Wilmington, Pa., and will have several engagements this spring.

Phyllis Kraeuter, cellist, has been reengaged as soloist in several cities, and will be heard also in the Kraeuter Trio, which includes as well Karl Kraeuter, violinist, and Leonore Kraeuter, pianist.

The Marianne Kneisel String Quartet includes engagements in the South and Middle West in their itinerary this spring.

The Knickerbocker Quartet, a new group, made up of Irene Williams, soprano; Mary Hopple, contralto; Earl Weatherford, tenor; Foster Miller, baritone, with Stuart Ross, arranger and accompanist, are heard in programs suitable for concert and radio.



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London Hears Orchestral And Stage Fare

(*Continued from page* 5)

Terpsichore, given in concert version at Broadcasting House, is a *pastiche* rehashed from various Handel operas (first produced in Covent Garden in 1734), some of the components being better than others. Noel Eadie sang the soprano music with beauty of tone and much charm, Heddle Nash being her tenor partner. Chorus and chamber orchestra, conducted by Boyd Neel, were admirably balanced. The dancing, unfortunately, had to be imagined, despite the advent of television.

A Great Dancer

And speaking of ballet, the open season for footers—usually in spring—has already descended upon us. The Lithuanian National Ballet ("of Monte Carlo," like its Russian competitor) has opened at the Alhambra with Glazounoff's Raymonda, which is for all the world like the Russian ballets of prewar vintage. But Vera Nemtchinova is a great dancer, and even in Raymonda worth seeing once. Another dusty score, Adam's Gisèle, furnished the music for the second production.

Ballet, home-grown, has opened at the Duke of York's Theatre, named after Mme. Rambert, London's terpsichorean mentor. Following the prevailing taste they have added to their usual repertoire a ballet based on the piano music of Sibelius. Its title is The Lady of Shalott, and it is reported to be delicately expressive of whatever it is meant to express.

Fra Diavolo in English

Nineteenth-century operas of the lesser magnitude are now due for restoration, since the eighteenth century seems to have been sucked dry. So Auber's dear old Fra Diavolo has been translated and refurbished for Sadlers Wells Theatre, where it was produced with proper *élan* and sprightliness. Arthur Cox in the title rôle and Ruth Naylor as Zerline did well. Prof. Dent's translation, far from being professorial, is witty, and Hans Strohbach (another first-rate acquisition from pre-Nazi Germany) is responsible for some amusing modern scenery.

Beecham: Viking and Berserk

The orchestras are continuing to fulfil their seasonal destiny. The Royal Philharmonic Society, with Beecham, plays one Sibelius symphony after another. This time it was the first, and Beecham so pepped up the performance that all the appropriate epithets from "Viking" to "Berserk" were bestowed on him by grateful critics. Alma Moodie played the Dvorak violin concerto.

Albert Coates conducted Beethoven (Egmont and seventh symphony) at the New Symphony Orchestra's latest concert, with his accustomed virility and verve. A large Sunday audience rose to the occasion (rare enough, for Coates does not often content himself with the classics) and also applauded Solomon in a praiseworthy performance of Brahms' D minor piano concerto. On the following Sunday, reversing the rôles, Beecham conducted Tchaikovsky's fifth.

The London Symphony Orchestra was to have been led by Weingartner last week, but he was indisposed, so Nikolai Malko, Russian, dispensed the Brahms, including two symphonies (Nos. 2 and 3). No hint of Berserk or Tartar, just Brahms. The L. S. O., by the way, used to be the last stronghold of the exclusive male; it has now succumbed to co-education—even to the oboes.

No Males Need Apply

On the other hand, there is an exclusively female orchestra (except for the conductor), the British Women's Symphony Orchestra, and not even when the second oboe took ill would they have a mere man. While the audience waited a half-hour for the concert to open, a deputy woman oboist was recruited from somewhere, and not till then did Things Happen. Wagner's jejune König Enzio Overture was the antique curio of the evening and Prokofieff's Symphonie Classique the most up-to-date. Malcolm Sargent conducted. Guila Bustabo played the Beethoven violin concerto and Chabrier's Poème with the innocent perfection of youth.

While on the subject of feminine endeavor, let it be recorded that a new quartet, the Pro Musica, consists of four excellent women artists, of whom two—Rebecca Clarke and May Mukle—are well-known in America. Marjorie Hayward and Jeanne le Fèvre are the violinists. Their first concert (Mozart, Schumann and Ravel) already revealed refinement and finish, as well as individuality.

A New Violin Solo Sonata

A new violin solo sonata by Bernard van Dieren, brought out by May Harrison at a Contemporary Music Centre concert, made a favorable impression, as did Ernest Bloch's Poème Mystique, for violin and piano, first heard here at the same concert. Raya Garbousova, returned from her first American visit, had the temerity to play Reger's suite for cello alone, but earned more gratitude with a splendid performance of Hadyn's C major sonata and Schumann's Fantasiestücke.

A New Liederist

Two singers have drawn their special audiences to recitals—Charles Panzera, French, and Irene Eisinger, German. Panzera sang French songs, mostly modern, in a style that must be regarded as authentic; Miss Eisinger, the winsome soubrette of last summer's Glyndebourne Opera, confined herself to German Lieder of the lighter *genre* (Mendelssohn, Mozart, Schubert and Wolf), with eminently happy results. It was her first platform venture, and had all the concomitants of a Big Event—dressy audience, flower-bath, and the rest. Gifted with an enchanting platform manner, as well as voice and intelligence, Miss Eisinger ought to go far, provided she can rise to the heights of the more emotionally exacting creations of Schubert, *et al.*

Pianists have been less plentiful of late, and except for Lamond's Beethoven recital Cortot, with his lecture-recitals on Chopin, Schumann and Liszt, has a fairly clear field. The lectures are in French, the sentiments are largely French, the playing is decidedly French, and even the titles of the Schumann pieces are done into French. And the whole enterprise has the naïve self-sufficiency about it that is so charmingly peculiar to a nation which rarely glances beyond its own borders. *"Les trois poètes de notre instrument"* Cortot calls these three composers. What will his compatriots say if they hear that he omitted Debussy?

Orlando Barera Has Active Schedule

Orlando Barera, Italian violinist, opened his season as soloist with the Venice Symphony Orchestra, under Issay Dobrowen, playing the first world performance of Norwegian Rhapsody, by Brustad. This was followed by numerous other orchestral engagements, one of which was to play the Beethoven concerto with the Milan Symphony Orchestra. There were also a number of recitals in northern Italy. Following a series of private appearances in Paris, Barera was invited to London to play for H. H. the Princess Helen-Victoria. In December he gave several recitals, notably in Paris at the Chopin Hall. In January he returned to London to fulfill private engagements and for a public recital, to be followed by a tour of Belgium, France and Italy. In May he will offer another Paris recital.

Cadman Symphonic Works Given

Charles Wakefield Cadman, American composer-pianist, has been home in San Diego, Cal., since his fall tour closed, at work on several new scores, among them a new cycle for mixed quartet called The Proposal, with text by Nelle Richmond Eberhart of Chicago. There is said to be considerable comedy in the libretto. The work will be finished before the composer goes to Europe in May.

Mr. Cadman appeared in his piece, Dark Dancers of the Mardi Gras with the Portland, Ore., Junior Symphony under Jacques Gershkowitz on February 9, and on March 14 his new orchestral suite Trail Pictures, which he composed at the MacDowell Colony last summer, is being performed by the Sacramento, Cal., Symphony Orchestra which also is to do part of his Thunderbird Suite on the same program. The event takes place March 14 and the composer will be present. However, the première of the work is scheduled for a nationwide broadcast shortly from New York.

During November and December Mr. Cadman, with the Cadman Mixed Quartet from Chicago, toured some fourteen states. The members of the quartet are Helen Freund, soprano; Constance Eberhart, contralto; Edwin Kemp, tenor; Eric Cooke, baritone.

Musette Trulock in Club Programs

Musette Trulock, dramatic soprano, has made several appearances recently before New York clubs. Governor Harned of Illinois personally wrote Mme. Trulock, who is president of the Society of Illinois Women in New York, sending a flag to her, on the occasion of the Lincoln luncheon. Col. George Chase Lewis, U.S.A., made the presentation, and besides members of the society, twenty-three guests of honor were present. In January Mme. Trulock was the only singer at the meeting of Eclectic, Hotel Warwick, New York, when she presented songs in four languages. In February she was chosen for the program given by the National Society, U. S.D., Hotel Plaza, New York; and on Washington's Birthday she was vocal soloist for the Century Theatre Club, Hotel Commodore, New York. Harry Noble was accompanist, and Mme. Trulock also led the singing of the National Anthem.

MUSETTE TRULOCK

On March 9 she sang Stillman-Kelley's Israfel to the accompaniment of the composer's wife, Jessie Stillman-Kelley, for the Oxford Club, Hotel Barbizon-Plaza, New York.

Anatole Kitain Sails for European Appearances

Anatole Kitain, Russian pianist, sailed for Europe on the SS. Berengaria, going to Holland for orchestral engagements. From there he is going on a tour through France, Belgium and England. Mr. Kitain recently played at a private musicale at the home of Mrs. James Roosevelt. He returns to America next fall.

Alton Jones to Play with MacDowell Club Orchestra

Alton Jones, pianist, will appear with the MacDowell Club Orchestra, conducted by George Raudenbush, in a performance of Werner Josten's Concerto Sacro for string orchestra and piano, at the MacDowell Club, New York, on March 23.

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Paris Operas Produce Novelties

(*Continued from page* 5)

ing Chorus, Motet in honor of the newborn babe, and funeral procession (first act); Gargantua's transformation into a man, the court-of-justice scene, and the amusing departure for Paris (second act); and in the third, the Pirochole invasion and war.

BRILLIANTLY STAGED

The stage settings and costumes by Raymond Deshays, Maison Mathieu et Solategés, are utterly successful—bright in hue, ludicrous in shape and design. The Opéra-Comique has in this respect done itself proud. M. Ancelin's stage-managing gave proof of considerable ingenuity in the handling of such a tricky scene as the birth of Gargantua, and revealed clever taste in the way he grouped and shifted the color scale provided by scenery, lights and costumes.

THE INTERPRETATION

The difficulty at the Opéra-Comique is to get the troupe to be funny. In tragic opera they often are, but give them something intentionally funny to put over, and it usually turns out quite tragic. The lack of interest of the Gargantua libretto notwithstanding, the show could make a much happier impression were it played by artists capable of projecting comedy. The present aggregation of performers (over thirty name parts) had not yet coalesced and seemed to be having anything but a good time.

Space does not permit that all the rôles be cited, and this history can end by reporting that MM. Verdière, Baldous and Vieuille, Deroja, and Mlle. Pocidalo were Gargantua, Grandgousier, Frère Jean and Magdeleine, respectively, and that Paul Bastide conducted.

NOT NECESSARILY RUSSIAN

Salade, *ballet-chanté,* scenario by Albert Flament, score by Darius Milhaud, has been adopted by the Paris Opéra, Francois Ruhlmann conducting. Since the first performance of Salade, in 1924, at the Soirée de Paris, organized at the Cigale Theatre by Count Etienne de Beaumont, much water, clear and muddy, has glided under the modern music bridge, and if in 1924 the gentry of the town protested against the outrageous daring and nonsense of the work, audiences of a more enlightened 1935 (*sic*) are finding it so-so, non-combatative, a bit wrinkled here and there, and all in all, nothing over which to become either curious or excited, and perhaps something over which to remain indifferent.

The success accorded Salade at the Opéra—for a great success it had—came not from its inherent qualities of ballet (classical dance technic), pantomime (gestures and postures expressive of ideas), or its instrumental-vocal score, but emanated from the brilliant scenery and costumes—marvelous show of taste and riot of color—by Derain, and the stunning dancing of Serge Lifar, Mlles, Lorcia, Simon, Mahé and Natan, and MM. Rambaud, Gilles, Morot, Cambon, Claverie, and other terpsichoreans. In other words, those in charge, realizing that where eyes and ears are in competition the eyes always win out, made it their religious duty to give the ocular organs full measure. The stage seethed with color and dancing. The miracle of dancing in a modern ballet. Just think of it. The eyes have it. People loved it. Director Rouché can add another success to his already long list of æsthetic achievements.

USUAL WEEK-END TONALIZING

The reader may not know that every week-end brings us an average of twelve symphony orchestra concerts, many of them at the same hour.

The Lamoureux Orchestra, under Mitropoulos, talented young conductor from Athens, tendered works of Ferroud, Schmitt and Roussel; the Colonne Orchestra, directed by Paray, gave a stereotyped pair of séances; Pasdeloup, led by Piero Coppola, put forward an all-Ravel bill of fare, and on another occasion meted out the first Paris performance of Bas-reliefs Assyriens, dissonant, massive, heavy musicalizations (as it seemed to one listener) of the more material aspects of Assyrian art, by Henri Martelli.

M. Siohan and his orchestra, assisted by soloists and chorus, accommodated with a well-prepared Messiah. The Handel work is beloved here, though seldom given. The Conservatoire Orchestra, with Henri Rabaud at the helm, did (among other things) with soloists to help, the third act of Gounod's Sapho.

At the Paris Symphony Orchestra séance, directed by Gaston Poulet, Beethoven's fifth was heard, cellist Pierre Fournier in a Haydn concerto, and Toti dal Monte, coloratura soprano, in vocal brilliancies by Thomas, Bellini, Benedict and company. The Poulet Orchestra (Gustave Cloez conducting) listed the creation of Chants lunaries (three songs for soprano and orchestra—Mme. Stappen was the singer), by Robert Bergmann.

A RECORD CONCERT

People who stay in Paris long enough are in a way to discover that gramophone records are not only esteemed in these parts, but esteemed so highly that entire concerts are given with them.

Among the latest best from the Gramophone press, played in a recent séance, was the symphony in B flat, by Chausson (Conservatoire Orchestra, Coppola conducting). It proved to be an exciting experience, "true to life." The work is pregnant with tragic grandeur, and the way the discs have caught and conserved its sentiment and tonal subtleties is remarkable.

Another realistic inscription is Handel's concerto for harpsichord and orchestra and Sarabande and Gigue (with Marguerite Roesgen-Champion, easily one of the finest harpsichordists of the day, doing the solo part), Coppola conducting. The phrasing of these charming motives is the acme of neatness; the tone color and variety are endless.

Between the orchestral numbers we had, by way of consolation for America keeping her so long, Eidé Noréna in two flawless Mozart interpretations: the Blondine aria, from Seraglio, and the Donna Anna aria from Don Giovanni. Impeccable, charming work from first note to last, more admirable with every repetition.

PASQUIERS TRIUMPH

The Triton Society had a happy inspiration when it decided upon a concert of modern Czechoslovakian music and asked the Pasquier Trio to appear in it. On the program were such names as Jirak, Jaroslav Kricka, Jaroslav Jezek, Ladislav Vycpalek, B. Vomacka, S. Hippmann and Bohuslav Martini, and such performers as Robert Soetens (violinist) Germaine Lerous (pianist) and Marie Branéze (soprano).

Jean and Pierre Pasquier were called upon to interpret a duet for violin and viola by Kricka. The grace and charm of the piece were enhanced by the typically refined playing of its protagonists. Martini's string trio (first hearing at this meeting) could not have been entrusted to more expert players than the Pasquier Trio, who performed it with entrancing tone, *savoir faire* and spirit. They merited their prolonged ovation.

BOIELDIEU REDISCOVERED

The French Society of Musicology sounded a "new" note when it gave a concert of music by Boieldieu, generally called the French Mozart. About all that is known today of this genial musician is his opera La Dame Blanche, and to hear a piano sonata, a trio (piano, violin and cello), a sonata for clarinet and piano, and some groups of his songs, was a revelation which induced a large audience to admit that Boieldieu is worth remembering. The performers were Odette Malazieux (violinist), Mme. Blanchon-Mialin (cellist), W. Bastard (pianist), Charles Santelet (vocalist), M. Giulio (clarinettist) and Mlle. Long des Claviéres, the latter proffering an interesting and enlightening lecture on Boieldieu, his times, his life, and achievements.

European Tour of Winifred Cecil Included Singing before Royalty

American Soprano Discusses Experiences of Journey through Several Countries

Winifred Cecil, American soprano, is back in her own country after a stay of some months in Europe. Returning here early this winter, Miss Cecil had scarcely recovered the use of her land-legs before she had entered upon an active schedule of concert engagements. This season she has given recitals and concerts and been heard over the radio. In March she will combine a vacation in Bermuda with two concerts there.

Miss Cecil is a vivacious young woman whose descriptions of places and events are colorful and enthusiastic. The time spent abroad, she said, was full of interest.

"I sailed from New York on the night of February 22, 1934," she began. "I sang at White Plains that evening, and in order to make the boat, I had to have a police escort into the city. A blizzard was blowing, and with the snow and wind and the wild noise of the sirens, I felt like the queen of the blasts being swept seaward.

"We made the SS. Majestic before the midnight sailing time, and I arrived in London only a few days before making my début there. This was followed by several appearances, including a command performance before Princess Alice.

SINGING FOR A PRINCESS

"The princess proved to be a lovely, simple, gracious person, and it was a pleasant duty to sing for her and her guests. I mastered the curtsy, the bows and all the etiquette attending on the occasion. One incident did shake me though, I will admit. I had come out to sing, bowed before the princess, who sat directly in front of me almost near enough to touch, and had begun my group of numbers when I saw a little mouse dart out and make straight for Her Royal Highness. I went on singing, but managed to keep an eye on the uninvited guest, and so did she. In a moment the mouse ran over to where I stood, played around for a while and finally disappeared under the skirt of my dress, which was quite long and lay on the floor several inches. I sang on in lofty and unperturbed style, and what finally became of the little creature I don't know.

"Afterward when Princess Alice was speaking with me, she asked if I had seen the antics of the intruding rodent. She had and was in some suspense after it went under my dress."

Miss Cecil was in England some six months, enjoying visits to quaint and little-frequented villages and countrysides. "I also spent some time with some relatives near Salisbury. They live in a house which dates from the reign of Queen Anne, and they take pride in maintaining everything in keeping with that period. It is a lovely, tranquil, rich existence, and the weeks I put in there were a delight."

APPEARED AT VENICE FESTIVAL

From England, Miss Cecil went to the Continent, singing at a Bach Festival in Geneva, then proceeding to Italy, where she attended the Music Festival in Venice.

"This was a memorable experience. Gigli sang, and Mussolini made one of his spectacular entrances into the city. He attended the opera that night, where Clemens Krauss was conducting a performance of Cosi fan Tutti. The knowledge that both Mussolini and representatives of the Austrian government would be present brought out a thronged and brilliant house."

The American singer fulfilled a radio booking in Italy. She has sung on the air in several European countries, as well as in her own. M. L. S.

Alma Witek's Activities

Recent engagements of Alma Witek, violinist, include appearances as soloist with the National Opera Club, Waldorf-Astoria, New York; Woman's Press Club, Pennsylvania Hotel, New York; D. A. R. meeting, Sherry's, New York. Four of the students at the Englewood, N. J., School of Music and Arts gave a recital there, performing solos and ensemble pieces. Mrs. Witek is leader of the Women's Philharmonic Quintet, a new organization.

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CONSERVATORIES and SCHOOLS

Mills College

MILLS COLLEGE, CAL.—Harold Bauer, master pianist and teacher, is to join the faculty of the Summer Session of Music at Mills College this season between July 8 and August 3. Mr. Bauer, who taught at Mills College in 1932, will again conduct a master class as part of the Summer Session of Music, and will play in three concerts with the Pro Arte String Quartet of Brussels, who are at Mills for a fourth season. Henry Cowell, American composer, lecturer at the New School for Social Research in New York, president of the New Music Society, and American Commissioner for International Exchange Concerts, is to join the Mills College Summer Session of Music staff for a third consecutive season. During the summer of 1935 he will work in the theory and practice of rhythm, coördinating his lectures and demonstrations with the training in percussion (music in relation to the dance) which will be offered by Hanya Holm, director of the Wigman School of the Dance, in her second season at the Mills College Summer Session of Modern Dance. The joint presence of Miss Holm and Mr. Cowell on one faculty provides opportunity for students of the new music and of modern dance to share an intensive experience in both fields.

Both Miss Holm and Mr. Cowell will teach at Mills for the full six weeks of the summer session period, from June 24 to August 3. Mr. Cowell lectured at Mills last summer, and Miss Holm, after six weeks of teaching at the western school of modern dance, joined the faculty of the Bennington Summer Session of Dance for a few days as visiting instructor.

Tina Flade, also a representative of the Wigman School, is teaching at Mills this winter. Plans are under way for a joint program by Miss Flade and Mr. Cowell this spring as part of the program in modern dance and music which Mills College will continue throughout the summer period. C.

Athens College

ATHENS, ALA.—A students' recital was given at Athens College on February 18. Vocal, violin, piano and organ music was offered, those taking part being Emily Chandler, Margaret Gaillard, Dorothy Adair, Earline Hampton, Edwina Powers, Opal Lindsay, Mary Louise Garrett, Marie Rudolph, Sara Tilman, Gwendolyn Roberson, Mary and Martha Herring, Deweese Dunavant, Elizabeth Bamor and James McClendon, who also was the accompanist. E. R. Naylor is president of Athens College; Frank M. Church, director of fine arts; Mrs. E. R. Naylor, director of violin; Mrs. Ben Peck, director of voice. F. C.

National School for Musical Culture

The National School for Musical Culture presented Louise Honsinger, pianist, in a recital of varied compositions in the Salon de Musique of the Barbizon-Plaza, New York, on March 12.

Press Comments

EIDÉ NORÉNA

Following the recent appearance of Eidé Noréna, soprano of the Metropolitan Opera, at one of Mrs. Lawrence Townsend's musical mornings at the Hotel Mayflower, Washington, D. C., Ruth Howell wrote in the Washington News: "A real artist, and a well nigh perfect singer is Eidé Noréna, who set such a high standard for the 1935 concerts with her program at Mrs. Townsend's morning musical yesterday. Mme. Noréna sang here last season, and her voice, beautifully trained and used admirably, was the talk of music circles for a long time. Her singing yesterday seemed even better. The sheer perfection and smoothness of her voice, the exquisite balance of her tones, are a source of continuous delight to the listener, and cause for satisfaction born of complete confidence in the artist."

ARTHUR ANDERSON

The Newark, N. J., Evening News carried praise of Arthur Anderson's appearance in that city as Mephistopheles in Faust: "Most impressive of the performers was Arthur Anderson, as the Mephistopheles. Equipped with a splendid voice and great ease in the part, he made the sardonic rascal indeed an interesting figure. He extracted all there was from the rôle, and his voicing of the Calf of Gold excerpt was one of the production's highlights."

MANFRED MALKIN

Manfred Malkin, pianist, was heard in concert at Steinert Hall, Boston, on January 16. The Boston Evening Transcript review said: "Virtuosity of the kind displayed by Manfred Malkin brought back memories of the school of Moriz Rosenthal, Siloti and Paderewski. This was playing in the 'grand manner,' with fire, breadth, endurance and control."

GÖTA LJUNGBERG

Göta Ljungberg, soprano of the Metropolitan Opera, was heard in recital in Washington, D. C., on January 27. The Washington Post said: "One is tempted to call Mme. Ljungberg the Schumann-Heink of sopranos because of the richness of her lower and middle registers, and because of some resemblances in style. There are indications that she might have easily qualified as a mezzo, for her high notes are almost entirely head tones, and their sonority has a metallic brilliance. Mme. Ljungberg presented the most interesting song recital that has been heard here for many a day, and did so in a manner to elicit one's admiration for her accomplishment. Uneven as the level of her singing was, it frequently reached summits of great artistry. The audience was warmly approbative. Five extra numbers were added to the printed list, and three of these came at the close—that period of the program which tests the attractive quality of any executant. To the hospitality of the Swedish Minister and Mme. Bostrom a number of guests owe the pleasure of having heard Mme. Ljungberg on Saturday evening. Then, as on the recital platform, she revealed a gift for song that places her among the significantly great artists. Endowed with a rich voice and intelligence in interpretation, the Nordic soprano expends them with the power of a positive personality."

GLENN DILLARD GUNN

Glenn Dillard Gunn, pianist, critic, and teacher and artistic director of the Chicago Conservatory, made one of his infrequent concert appearances as soloist with the Detroit Symphony Orchestra on January 22. To a group of moderns—Enesco, Prokofieff and Richard Strauss—Dr. Gunn added the Emperor Concerto of Beethoven. Herman Wise, music editor of the Detroit Free Press, thought Dr. Gunn's "musicianship of chief significance. His Beethoven was made of sturdy materials, forceful when necessary, and," continued Mr. Wise, "his appearance proved conclusively that there are music critics who can perform with credit, though this fact seems forever doubted by many and by musicians in particular."

Charles Gentry in the Detroit Times credited him with "the authority and tonal directness that comes of long acquaintance with and understanding of the art," adding a word of special praise for the "particularly delightful" performance of the *adagio*. Mr. Gentry commented also upon the fact that Dr. Gunn "was welcomed with hearty support both from the orchestra and from Victor Kolar, who conducted."

DR. RICHARD LERT

Dr. Richard Lert conducted the performance of La Traviata at Constitution Hall, Washington, D. C., which marked the President's Birthday celebration. Ruth Howell wrote in the Washington Daily News: "The orchestra, about half the men from the National Symphony, was doing exactly what it should have done. Out of sight under the stage, it was never out of mind, and was admirably conducted by Dr. Richard Lert."

Jessie MacBride, in the Washington Herald: "Conductor Richard Lert, with some fifty men of the National Symphony, gave some excellent entr'acte music." Alice Eversman, in the Washington Evening Star: "The resourcefulness and ingenuity of Dr. Ernst Lert, who staged the production, managed an effective scenic background at the last moment, which was further enhanced by a clever use of colored lighting." Dr. Ernst Lert is the brother of Dr. Richard Lert.

GRACE LESLIE

Grace Leslie, following her appearance on January 31 as soloist with the Gardner, Mass., Choral Society, was the object of attention in the Gardner News. From an article headed "Purely Personal," the following sentence is taken: "As for the soloist of the evening, we would thumb a ride in an open car in this weather to hear her sing Annie Laurie again."

(*Continued on page* 33)

Leonard Stocker, American Baritone

Leonard Stocker began his career as a soloist with the Glee Club of Washington University, St. Louis, Mo., where he majored in English literature, and wrote a one-act play which has since been selected for publication by the university. His musical instructor was Clay Ballew. After a season in summer stock at the University of Michigan, Mr. Stocker decided to return to that school for his senior year for more dramatic training. He played the leading rôles in student productions of The Adding Machine and Beggar on Horseback, at the same time continuing his musical studies with Laura Littlefield. After graduation he went to New York and studied with Lucia Dunham at the Juilliard School of Music, and later with Francis Rogers. While studying music, he obtained a backstage job at the Metropolitan Opera House, in order to familiarize himself with operatic literature.

LEONARD STOCKER

Mr. Stocker appeared on a young artists' program sponsored by the National Musical Benefit Society at Town Hall, New York, last spring; has been heard in numerous recitals in Illinois, his home state, and in New York at the Studio Club, Riverside Church and Biblical Seminary. He broadcasts regularly over W2XR, and has done theatrical work in Philadelphia and Washington.

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New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, March 16

Philharmonic-Symphony Orchestra, children's concert, Carnegie Hall (M)
Artur Schnabel, pianist, Carnegie Hall (A)
Lotte Lehmann, soprano, Town Hall (A)
New York Woman's Symphony Orchestra, Town Hall (E)
Nelson Eddy, baritone, Columbia University (E)

Sunday, March 17

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Nelson Eddy, baritone, Town Hall (A)
Sofie Levine, soprano, Town Hall (E)

Monday, March 18

Emma Otero, soprano, Town Hall (E)
Klaus Liepman, chamber music, Ethical Culture School

Tuesday, March 19

Gatti-Casazza testimonial, for opera fund, Metropolitan Opera House (E)
Musical Art Quartet, Town Hall (E)

Wednesday, March 20

Bach's B minor Mass, Oratorio Society, Carnegie Hall (E)
Fordham Glee Club, Town Hall (E)

Thursday, March 21

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 22

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Prince Igor, Mecca Auditorium (E)
Paris Instrumental Quintet, Town Hall (E)

Saturday, March 23

Ossip Gabrilowitsch and National Orchestral Association, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Felix Salmond, cellist, Town Hall (E)

Sunday, March 24

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (A)
Sylvia Sapira, pianist, New School for Social Research (E)

Monday, March 25

Frederick Jagel, tenor, Harlem House benefit, Town Hall (E)

Tuesday, March 26

Philadelphia Orchestra, Carnegie Hall (E)
Otto Schlaaff and Robert Riotte, two-pianists, Town Hall (E)
Rubinstein Club, Waldorf-Astoria (A)

Wednesday, March 27

Walter Gieseking, pianist, Town Hall (E)
Creighton Allen, pianist, Steinway Hall (E)

Thursday, March 28

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 29

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Josef and Rosina Lhevinne, Town Hall (E)

Saturday, March 30

Ignaz Friedman, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
New York Woman's Symphony Orchestra, Town Hall (E)

Sunday, March 31

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Katherine Baxter, pianist, Town Hall (A)
Menorah Association benefit, Town Hall (E)
Orchestra concert, Washington Heights Y. M. H. A. (E)
Opera Surprise Party, end of season, Metropolitan Opera House (E)

Press Comments

(*Continued from page* 32)

RUSSEL WRAGG

At the Town Hall, New York, recital of Rose Bampton, contralto of the Metropolitan, on February 24, Russel Wragg's Lullaby a la mode was well received by the press. The New York Times noted: "The most spontaneous applause of the afternoon was evoked, however, by Wragg's Lullaby a la mode, in which the modern mother promises to take her too wakeful infant to the zoo and leave it in the lion's cage. Mr. Wragg took a bow and heard the number repeated."

The New York Sun reported: "A well selected group of songs by Americans provided Miss Bampton with the material for her best interpretation, particularly R. Wragg's trenchant Lullaby a la mode."

GEORGE KAZAMEK

George Kazamek's recent concerts in Bratislava and Roznava, Czechoslovakia, drew the following comments from the critics. Slovensky Denik, Bratislava: "The artist interpreted several concert numbers from the world violin literature with feeling and understanding. Of special interest was his interpretation of several Slovak folk-songs, whose lively rhythms and elegiac tone were well brought out by the artist."

Safarikov Kraj from Roznava: "The passionate Zigeuner Weisen of Sarasate in the artist's easy and technically faultless interpretation were a perfect joy to an ear that loves music, but the high point of the master's enormous technic was reached in Bazzini's Ronde des Lutins and in Paganini's duet for one violin, Merveille, which he played as an answer to stormy and prolonged applause after the conclusion of the regular program. Here it was to be seen that the long patience of a true artist does not shirk even from such difficulties as a lack of accompaniment, because the nimble fingers of the artist brought out the accompaniment in addition to a perfectly played melody, all upon one violin, to the wonder and amazement of all that heard him. From the manner in which the whole program was rendered it was to be seen that Mr. Kazamek is a very fine violinist and is able to absolve compositions that demand a very high point of technical ability, because exactly in such parts of the program he seemed most at home. Smetana's From the Homeland was played with full vibrant tone and perfect understanding. Every single number was rewarded with stormy applause, and at the conclusion of the program the audience demanded an encore. The piano accompaniments were well played by Mme. Sikurova and Lenka Markusova."

FRANK MANNHEIMER

Frank Mannheimer gave a concert for the Moreton Hall Music Society (Shropshire, England) on October 18. One of the reviews of the event said: "The Moreton Hall Music Society's new season opened on October 18 with a recital by Frank Mannheimer. The program covered the widest possible range of musical development—from Bach, through Haydn, Beethoven and Brahms, to Debussy and Ravel.

"The two Bach preludes and fugues chosen from Book 1 of the forty-eight were those in A flat major and G minor. Too many exponents of Bach are content to exhibit him as a mere contrapuntist, but Mr. Mannheimer's sympathetic rendering of these two fine examples showed that he, at least, was not deaf to the composer's subtler emotional appeal.

"The Haydn sonata in E flat was a most welcome surprise. The fame of this most lovably human of all the masters has been somewhat overshadowed in this country by the work of his better known contemporary, Mozart. It was, therefore, a revelation to hear this sonata, especially the first movement, interpreted by an artist so sensitive to its unexpected alternations of humor and tenderness.

"Of the Brahms items the most widely appreciated was undoubtedly the rhapsody in E flat, op. 119, No. 4. It would hardly be too much to call this a monumental work of its kind, and spectacular is the only word to describe the pianist's performance of it. Of the others, a capriccio and three Intermezzi, the writer would single out the op. 119, No. 3, as especially memorable both for intrinsic beauty and delicacy of exception.

"The Forlane and toccata from Ravel's Tombeau de Couperin were the final numbers of the program. The rendering of the former was graceful and picturesque, at times even haunting. The toccata gave Mr. Mannheimer an opportunity of showing that his technic is no less polished than his powers of interpretation are subtle. Altogether, this first concert of the season was a brilliant success."

ORLANDO BARERA

"If this artist made no effort to astonish by means of superficial or glittering works," reported La Semaine á Paris, after Orlando Barera's Paris recital, "this magnificent violinist transported us with a Schumann sonata, a Mozart concerto and a list of various pieces. Barera has all the qualities that bespeak the master—palpitating beauty; deep, ample, generous tone; impeccable technic, and pure, broad and supple style. This recital places him in the front ranks of the best violinists of the time." Echo de Paris was of the opinion that "only praise can go to this really first-class violinist. He has elegant style, flawless technic, facility and keen intelligence."

"What a magnificent violinist," carried Excelsior. "He must at once be classed with the finest violinists of the day." "Last year when Barera appeared as soloist with the Parisian orchestras," reflected Comoedia, "we considered him a perfect violinist, but after the recital he has just given we rank him as one of the young masters of the instrument." "His entire program revealed him a master of the violin," chronicled Figaro; while Le Petit Parisien said, "His recital was a complete success, and it was a transported audience that applauded and cheered with all its heart this great Italian violinist."

ARTHUR LOESSER AND BERYL RUBINSTEIN

Arthur Loesser and Beryl Rubinstein made an appearance at two pianos with the Singers' Club, Cleveland, O., on December 4. Herbert Elwell of the Plain Dealer writes: "The conceptions and styles of these two admirable pianists fit together as snugly as their pianos dovetail. Both possess discretionary virtues of the highest order in dispensing the limit of sensibility. Their playing is flawless, polished to the twentieth degree. The Waltzes of Florent Schmitt were given over generously to a brilliant and charming display of the virtuosity these distinguished artists possess in abundance."

MARCEL GRANDJANY

The following citations are from articles which followed Marcel Grandjany's appearance in Strasburg, under the auspices of the Philharmonic Society of that city. "He more than confirmed the reputation of excellent harpist, which preceded him," opined La Republique; while Le Messager d'Alsace carried "Grandjany is an unrivalled harpist," "belongs to the elite of the most remarkable harpists," "one rarely has the fortune to hear an artist of his class," and "he ravished the Strasburg public."

"He played the Handel concerto with incomparable mastery," was the opinion of La Presse Libre, "indeed, in every piece he performed, his admirable technic and marvelous artistry were in evidence." Les Dernieres Nouvelles de Strasbourg said, "The entire hall was moved to enthusiasm by Grandjany's virtuosity and mastery." "Last evening we had the good fortune to hear Grandjany, the king of harpists," reported Journal d'Alsace et de Lorraine. "Grandjany is now making a triumphal tour of France . . . under his fingers the harp takes on an amplitude, a power, and a sumptuousness of tone which belong only to the great artists."

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Studio Notes

BERTA GERSTER-GARDINI

Two artists of Berta Gerster-Gardini sang at a banquet given at the Roger Smith Grill, New York, on March 2, by Dr. Philip Manfredi. Helen Curtis, soprano, offered a selection from Lehar's Merry Widow and Charles Sorcer, tenor, sang Musica Proibita by Gastaldon, followed by a charming ballad, It's You I Adore, by Russell Robinson. The program concluded with two duets, Deep in My Heart from The Student Prince and Tea for Two, from No, No, Nanette. Both young artists were enthusiastically received by a large and appreciative audience. J. V.

ESTELLE LIEBLING

Among the Estelle Liebling artists, Rosemarie Brancato, coloratura soprano, is now in California after a concert tour covering Helena, Mont.; Boise, Ida.; Ogden, Utah; Cedar Rapids, Ia.; and Lexington, Ky.

The following Liebling artists have appeared at the Hippodrome, New York: Ivy Dale, mezzo-soprano, in the rôle of Mercedes in Carmen on February 16; Annunciata Garrotto, soprano, in the rôle of Violetta in Traviata, February 22.

Myron Taylor, tenor, sang in the Tschaikowsky opera Eugen Onegin at Mecca Temple, New York, on February 23.

Artists who sang at the Radio City Music Hall during the week beginning February 1 included Betty Quay, Martha Wilkins and Nellilew Winger.

Ivy Dale, Doris Daniels, Lois McLaughlin, Aimee Posener and Anna Worth were at the Capitol Theatre, New York, for five weeks beginning January 18, during the run of the photoplay of David Copperfield. The same group appeared for a week at the Valencia Theatre in Jamaica, N. Y., and then went to Philadelphia for a week.

Yvonne Ravell, soprano, was one of the soloists at a concert given for the New York Guild for the Jewish Blind on February 26.

Winifred Gaynor, soprano, was the soloist at the Woman's Club concert given in the Forest Hills, L. I., Community House on February 19. Sydelle Rausch was the accompanist.

LEON CARSON

Leon Carson presented two of his singers in a delightful studio recital on March 3. With the musicianly Vera Kerrigan at the piano, Betty O'Neill Scott, coloratura soprano, and Agnes Latimer, contralto, were heard in a varied program, included in which was a group of duets.

Miss Scott opened the program with two English numbers which displayed a light coloratura voice of lovely quality skillfully used. Her diction and phrasing were excellent and in these selections and others that followed, her singing gave much pleasure. She was warmly applauded.

Miss Latimer's voice is of rich, warm timbre and easily produced. Especially in the Italian group by Martini, Marchesi and Sarti, she did commendable work. Her diction was pure and her style good. An English group by Cadman, Beach, Harris, Charles and Strickland was especially interesting. Like Miss Scott, the singer received a cordial reception, in which Miss Kerrigan shared for her accompaniments. Mr. Carson is to be complimented for the excellent training of his two artists. J. V.

CARL M. ROEDER

The New York studio of Carl M. Roeder was filled on February 23 to hear his pupils in recital. Claire Marcowitz played toccata and fugue in D minor (Bach-Tausig) and a barcarolle by Rachmaninoff; Dorothy Doll, Debussy's Claire de Lune and the Fauré impromptu in F minor; Neura Grunes, Bach's partita in C minor; Florence Dubinsky, Saint Francis Walking on the Waves (Liszt); Sylvia Melnick, a Scarlatti sonata, five preludes (Chopin), and Debussy's Reflet dans l'eau; Ruth Kaufmann, Schumann's sonata in G minor, op. 22; Katherine Braun, two capriccios, op. 76 (Brahms), Scenas Infantis (Pinto) and the Chopin scherzo in C sharp minor; Doris Frerichs, gigue (Loeilly-Godowsky), Oiseaux Tristes (Ravel), Traumeswirren, op. 12 (Schumann) and Triana (Albeniz); Otto Schlaaff and Robert Riotte, two-pianists, played Saint-Saëns' variations on a theme by Beethoven. The performers all exhibited the technical polish and observance of style that mark the students of Mr. Roeder. The applause was hearty and prolonged. M. L. S.

ADELAIDE AHRLING

Adelaide Ahrling, soprano, and Marie Ahrling, pianist, presented two pupils' programs of music and dramatics in their studio, Riverside, Conn., last month. Sixteen students were heard in the first recital, and fifteen in the second. Piano and vocal solos, duets and monologues made up the programs.

MABEL M. PARKER

Olga Swan, soprano, pupil of Mabel M. Parker of Philadelphia, was judged the winner for New Jersey in the Young Artists Contest, held on March 2 at the Walt Whitman Hotel in Camden, N. J.

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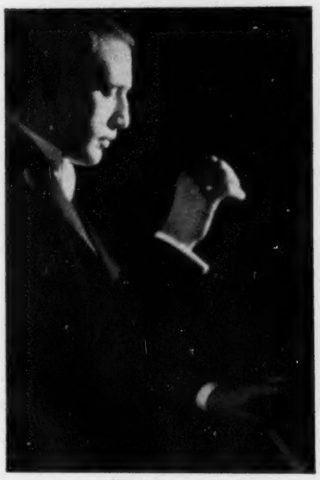
HAROLD BAUER,
who has been on a coast-to-coast tour since January 19, has returned to New York. On March 12 he appeared in Buffalo, N. Y., with Ossip Gabrilowitsch in a two-piano recital; 13, he was heard in New York in joint recital with Nathan Milstein, violinist; 19 and 21, he is to be the soloist with the National Symphony Orchestra in Baltimore and Washington. His last appearance of the month is in Rochester, N. Y. (Photo by Rembrandt Studio.)

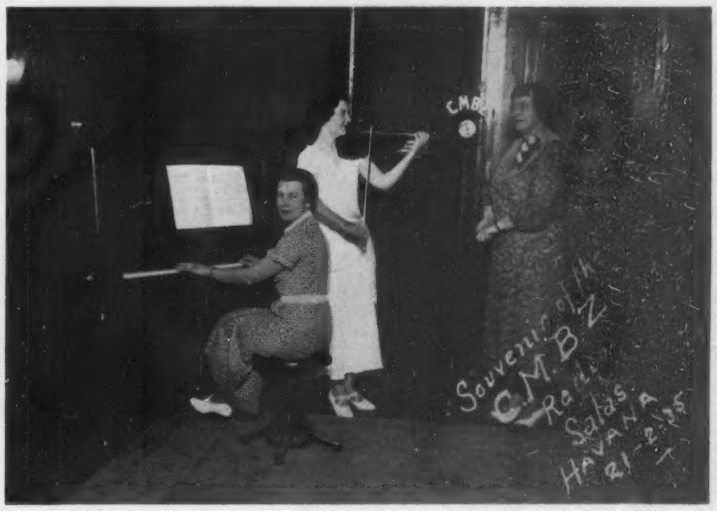
MARIE MILLER, *harpist, and* HUGH PORTER, *organist, will teach at the Juilliard Summer School, New York.*

CARMELA PONSELLE,
mezzo soprano of the Metropolitan Opera Company, will sing Amneris in Aida on March 16. The performance is to be broadcast.



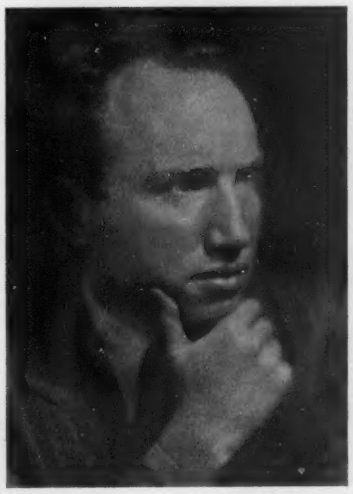
VLADIMIR PADWA,
pianist, following an active season in New York and the East, is now on tour with Mischa Elman through Florida, California and Mexico. He plans to return in May.

EDWIN ORLANDO SWAIN
as Pistol in four performances of Holst's opera, At the Boar's Head, given on February 16, 17, 23 and 24 at the MacDowell Club, New York.



RUTH SHAFFNER,
soprano, Eugenie Limberg, violinist, and Virginia Duffey, accompanist, broadcasting from CMBZ, Havana, during a recent visit to the Cuban capital.

SELMA KRAMER
played Brahms' B flat major piano concerto with the New York Civic Orchestra, under the direction of Eugene Plotnikoff, an March 13 at the Museum of Natural History. On March 17 she is playing the same work with the orchestra at the College of the City of New York.



SANDOR HARMATI,
musical director of the American Ballet, which opened its first season in New York at the Adelphi Theatre on March 1.

MANA-ZUCCA,
American composer, has sponsored 250 concerts in the past few years in Miami, Fla. She herself has had 500 compositions published.

JACQUELINE SALOMONS,
French violinist, gave a recital in Quebec, Can., on March 12, and, March 14, appeared in concert in Montreal. On April 8 Fall River, Mass., will hear her, and the following evening (April 9) she is to play a New York program in Town Hall.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review OF THE World's Music

Photo by M. I. Boris, N. Y.

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